

N. Y. PHILHARMONIC TRIUMPHS AS TOUR BEGINS IN PARIS

Two Concerts in the Opéra Marked by Scenes of Great Enthusiasm—Toscanini and Men Greeted by Brilliant Audiences—Ravel Shares Ovation in Second Concert, Following Performance of His "Bolero"

(Special Correspondence to MUSICAL AMERICA)

PARIS, May 4.—Triumphing in two concerts which marked its first appearances in Europe, the New York Philharmonic-Symphony played to two of the season's most brilliant audiences in the Opéra last night and again tonight. The tonal marvels of the noted ensemble from overseas had been the subject of report. It was an eager audience which awaited the first tap of the baton by the noted Italian maestro, Arturo Toscanini, who had appeared here before only as an operatic conductor. Every seat in the theatre had been booked long before the date of the concerts.

The general verdict of musicians present was that the orchestra is the finest instrument ever heard in this city, and the conductor one of the greatest living leaders. Especially commented on were the marvelous sonority of the orchestra, the flexibility and the remarkable clarity of the playing, which laid bare every structural detail of the scores presented. Though every part of the ensemble was found to be exceptional, the work of the strings was regarded as of a beauty and mellow sonority quite unexampled.

Scenes of enthusiasm seldom paralleled in the Opéra marked the concerts.

Toscanini had a warm tribute of applause when he mounted the rostrum on the first evening, and there were ovations after each work played. The first concert included the "Eroica" Symphony of Beethoven, Brahms's Variations on a Theme by Haydn, the Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream" music, and the Prelude and "Love-Death" from Wagner's "Tristan and Isolde"—a program calculated to test the versatility of any ensemble. The conductor's masterly reading of the symphony and the glowing lyricism of the "Tristan" excerpts were singled out for especial comment. The magnetism of the conductor's baton style, despite its simplicity, completely won the listeners.

Ravel Has Ovation

The second concert was marked by even greater ovations than the first. A special tribute was shared by Maurice Ravel, who was present, after the performance of his "Bolero." Although Parisians are not accustomed to hearing this work played at so rapid a

(Continued on page 49)

ROCHESTER HEARS AMERICAN WORKS

Fifth Anniversary Concert in American Composers' Series Given

ROCHESTER, May 5.—A fifth anniversary concert of the American Composers series was given on the evening of May 1 at Kilbourn Hall, Dr. Howard Hanson conducting a group of sixty-five players from the Rochester Philharmonic Symphony. The five numbers had all been played at previous American Composers' concerts and have been published by the Eastman School of Music. They were: Douglas Moore's "Pageant of P. T. Barnum," Bernard Rogers's "Soliloquy" for Flute and Strings, Herbert Elwell's ballet suite, "The Happy Hypocrite," the symphonic poem, "Darker America," by William Grant Still, and Leo Sowerby's "Four Ironies."

The composers were present, and each rose to share in the applause at the end of his own number. The audience, as is usual at these concerts, packed the hall and sat on the stairs and also displayed much enthusiasm.

Dr. Hanson conducted the first of this series on May 1, 1926. The concert this week was the eighteenth given since the inception of the series. Sixty-four different composers have had their compositions presented, most of the numbers heard being first performances. While a majority of the works have been orchestral, compositions in chamber music forms and choral works have also been performed.

The music played at this concert stood the repetition very well. The "Pageant of P. T. Barnum" is full of humor, is rhythmic and not devoid of tunes. The Rogers "Soliloquy" is a charming, graceful composition. The Elwell suite, a series of dances descriptive of various disguises taken by a profligate baronet in his wooing of a demure maiden, is effective music.

In "Darker America" a young Negro composer tried to express the troubles

Stokowski Admits Defeat in Matter of Applause

PHILADELPHIA, May 5.—At the end of the final concert of the thirtieth season of the Philadelphia Orchestra on April 25, Leopold Stokowski, the conductor, in a farewell speech gracefully admitted defeat of his project to do away with applause at orchestral concerts. The audience refused to leave the Academy until the conductor had made a brief address. Concisely admitting "I lost," Mr. Stokowski, however, made it plain that his personal attitude was unchanged in the matter.

A referendum was taken at the concerts two weeks previously on the ballot submitted for the annual request program. Auditors were asked to indicate their desires in the matter of applause. The Friday afternoon audience voted 330 in favor of applause and 69 against. The Saturday evening audience voted 380 for and 133 against. Totals: for, 710; against, 199. Apparently the vast majority of the audiences had no predilections, as more than 6000 persons attend the two concerts regularly.

W. R. M.

and sorrows of his race. The music is rather formless and vague, and decidedly dissonant. The "Four Ironies" of Sowerby's were a relief in their abstractness. They proved in their rehearsing very satisfying.

At the end of the program Dr. Hanson said a few words in appreciation of the cooperation he had received throughout the five years from various quarters which made possible the American Composers' concerts—George Eastman, Dr. Rush Rhees, president of the University of Rochester, the various music critics throughout the country, and the able support of the players who many times had to read difficult manuscript. MARY ERTZ WILL

RAVINIA OPERA TO PRESENT NOVELTIES IN COMING SEASON

Louis Eckstein Announces Revivals and New Works in Repertoire for Summer—"Huguenots," "Bartered Bride" and "Anima Allegra" Added to Roster—Bori, Rethberg, Johnson and Martinelli Among Artists Re-engaged

CHICAGO, May 5.—A long list of operatic novelties and revivals will be presented at Ravinia during the coming season, which begins on June 21 and closes Sept. 1, Louis Eckstein, president of the Ravinia company announced this week. Three works will be new to the Ravinia repertoire: Vittadini's "Anima Allegra," Smetana's "Bartered Bride," and Meyerbeer's "Les Huguenots."

Other infrequently heard works scheduled for performance are de Falla's "La Vida Breve," Ravel's "L'Heure Espagnole," and the Wolf-Ferrari "Secret of Suzanne." "Marouf," "La Rondine," and "The Sunken Bell," introduced in previous seasons, will be presented again this year.

The leading sopranos at Ravinia for the season will be Lucrezia Bori, Elisabeth Rethberg, Yvonne Gall, who comes from Paris once more for the summer opera, Florence Macbeth, Margery Maxwell and Lola Monti-Gorsey. Engaged for mezzo and contralto roles are Ina Bourskaya, Julia Claussen, Anna Correnti, Philine Falco and Ada Paggi.

The tenors again include Giovanni Martinelli, Edward Johnson, returning for his fifth season, Mario Chamlee, Armand Tokatyan, Lodovico Oliviero and two singers new to Ravinia, Giuseppe Cavadore and Marek Windheim. Giuseppe Danise, baritone, will return for his eighth season, and Mario Basiola, George Cehanovsky, Louis d'Angelo, and Desire Defrere will be other personalities familiar to Ravinia in baritone roles. The basses will be Paolo Ananian, Virgilio Lazzari, Leon Rothier, and Vittorio Trevisan.

Mme. Bori and Mr. Chamlee will have the principal roles of Consuelo and Pedro in "Anima Allegra," and the other tenor part will be taken by Mr. Windheim. In the Smetana comedy, to be sung in German, and Ravinia's first departure from French and Italian operas, Mme. Rethberg will take the title role. Mr. Chamlee will sing Hans. The quartet of principals in "Les Huguenots" will be Mme. Gall, who sang in the opera with great success in Paris last winter, and Martinelli, Danise and Rothier.

Other Bori roles during the summer will be in "La Rondine," in which Johnson and Chamlee will alternate opposite her as Ruggiero, and as Salud in "La Vida Breve." Mme. Rethberg's important appearances will include her

(Continued on page 50)

Covent Garden Opera Season Opens With "Meistersinger" Under Walter

LONDON, May 1.—The Covent Garden Opera season was opened on the evening of April 28 with a brilliant performance of "Die Meistersinger," conducted by Bruno Walter. The famous theatre was completely filled, and some music-lovers had stood in line for thirty-two hours to secure seats in the upper part of the house. The cast for the opening night included Lotte Lehmann as Eva, Friedrich Schorr as Hans Sachs, Rudolph Laubenthal as Walther and Eduard Habich as Beckmesser. Two British singers were heard in addition to an all-native chorus—Gladys Parr as Magdalena and Heddle Nash as David. The performance was an excellent one, both vocally and orchestrally, and there were many recalls for the artists and the conductor.

Following the series of German operas, Italian and French works will be given. Gigli will make his Covent Garden debut.

Boston "Pop" Season Opens

BOSTON, May 7.—The forty-fifth season of the Boston "Pop" Concerts, this year conducted by Arthur Fiedler, was opened in Symphony Hall tonight. The opening program included "Pomp and Circumstance" by Elgar; the Overture to "Mignon" of Thomas; "Rosenkavalier" Waltzes by Richard Strauss; excerpts from "Aida"; Siegfried's Rhine Journey from "Götterdämmerung"; Ravel's Bolero, and numbers by Kreisler, Romberg, Blon and Herbert.

Fritz Reiner and Carlotta Irwin Married

BRIDGEPORT, CONN., May 5.—Fritz Reiner, conductor of the Cincinnati Symphony, and Carlotta Irwin, actress, were married here on April 26. Immediately after the ceremony the couple sailed for Europe. They will return to Cincinnati on Oct. 1. This is his third marriage. Mrs. Reiner was for two seasons leading lady of the Stuart Walker company here. S. T. W.

Spectacular Musical Pageant Aids Orchestra's Fund in Philadelphia

Women's Committee Stages Masque Devised by Mrs. L. Howard Weatherly—Orchestra, Ballet, Choirs and Soloists Contribute to Brilliant Program

PHILADELPHIA, May 5.—The West Philadelphia Women's Committee for the Philadelphia Orchestra crowned twenty-five years of activity with "Music—a Masque" on April 30 in the new Irvine Auditorium of the University of Pennsylvania, in celebration of the event and for the benefit of the Orchestra's Pension Fund.

The masque, which was written and arranged by Carolin Clark Weatherly (Mrs. L. Howard Weatherly), president of the West Philadelphia Committee, gave a panoramic and chronological survey of the history of music, with the musical excerpts and numbers very ingeniously set into a framework in which the Nine Muses, the Delphic Oracle of Apollo and others served as speakers and announcers.

The participants who volunteered their services for the good cause of the Pension Fund included the Philadelphia Orchestra (with the permission of Local 77, A. F. of M.), Alexander Smallens conducting; the Palestrina Choir, Nicola Montani, conductor; the Littlefield Ballet, Caroline Littlefield, director; the Mendelssohn Club, Bruce Carey, conductor, and many individuals.

Fine Musical Program

The orchestra was heard in Liszt's symphonic poem, "Orpheus," also in the "Liebestod" from "Tristan and Isolde." It also accompanied the Littlefield Ballet in its effective choreography for "The Afternoon of a Faun," with William Dollar as the chief dancer, Skilton's "Indian Dance" with Thomas Cannon and Sylvia Ionone as principals and some Brahms Waltzes, in which Catherine Littlefield was the soloist.

The Palestrina Choir, notable for its a cappella singing, was heard in an arrangement of the Reinach transcription of the Hymn to Apollo (278 B. C.), the plain song, "O Filii et Filiae," "Easter Alleluia" and Palestrina's "O, Bone Jesu" for four-part chorus. The Mendelssohn Club's contribution was the Coronation scene, ringingly delivered, from "Boris Godounoff," in which it was heard in conjunction with the Philadelphia Orchestra last fall in Leopold Stokowski's presentation of the original Moussorgsky score.

Various artists chosen for their musical ability were made up as Bach, Mozart, Beethoven, George Sand, Chopin, Clara Schumann and other notables and played works by the composers involved.

Philip Goepf as Bach played the Toccata in D on the Cyrus H. K. Curtis organ. The Beethoven impersonator, who was Arthur Hice, gave a very fine reading of the "Moonlight" Sonata. Paul Swettman, as Haydn, Benjamin Censullo, as Mozart, with William Carboni and Paul Scheer as other worthies of the period, were heard in the Menuetto from the Mozart Quartet in E Flat Major. In this scene Charlton Lewis Murphy, Mrs. Clarence Wunder and Mrs. Charles P. Blinn, Jr., also took part in a scene in the Mozart home.

The famous drawing of Moriz von Schwind was the basis of the Schubert scene, with Ellis Clark Hamann as

Schubert and Horatio Connell as Vogl. Mr. Connell sang "Der Wanderer" and "Wohin" with fine artistry and Mr. Hamann accompanied exquisitely.

George Sand's salon brought together such notables as Mme. Sand (Mrs. Lewis Dick), Countess d'Agoult (Mrs. William Shanklin, Jr.), Chopin (Josef

Martin), Liszt (John Richardson), Heine (Louis Gabowitz), Lamartine (Andre Callot) and Lammenais (John Gray). Mr. Martin played the Polonaise in A Flat Major with ardor.

In the Schumann scene Leonora Cortez represented Clara Schumann, Grisha Monasevitch, Joseph Joachim, and Louis Gesensway, the composer. Miss Cortez and Mr. Monasevitch gave a splendid reading of a movement from the Sonata for piano and violin, Opus 105.

W. R. MURPHY

Cleveland Lays Cornerstone of Hall



Photo by A. L. Krafft

Laying the Cornerstone of Severance Hall, New Home of the Cleveland Orchestra: Left to Right, John L. Severance, Donor of the Hall; Adella Prentiss Hughes, Manager of the Orchestra, and Dudley S. Blossom

CLEVELAND, May 5.—The laying of the cornerstone of Severance Hall, new home of the Cleveland Orchestra, on May 2, was marked by simple but fitting ceremonies. In the presence of a large group of onlookers, the ceremony signaling the completion of the splendid new concert edifice took place. There were a number of notables in attendance.

John L. Severance, president of the Musical Art Association, to whose generosity the gift of Severance Hall is due, made a brief address. He was greeted with cheers, led by Dudley S. Blossom.

Adella Prentiss Hughes, secretary of

the Musical Art Association and manager of the Cleveland Orchestra, was also heard in brief remarks.

Among the invited guests were the officers and board of trustees of the Orchestra, and the members of the women's committee; Dr. Robert E. Vinson, president of Western Reserve University; James H. Rogers, music editor of the Cleveland Plain Dealer, and Archie Bell, critic of the Cleveland News.

Nikolai Sokoloff, conductor of the Cleveland Orchestra, now absent on a trip to Europe, sent his best wishes for the occasion.

MARGARET ALDERSON

WERNER JANSSEN WINS FELLOWSHIP IN ROME

Juilliard Award Made to Young American Composer for Work in Music

The American Academy in Rome has announced the award of the Frederick A. Juilliard Fellowship in Musical Composition to Werner Janssen, of New York, for study under Respighi.

The stipend of the fellowship is \$2,000 a year for a term of three years, beginning on Oct. 1, with residence and studio provided at the academy. Felix Lamond is professor in charge of the music department.

Vittorio Giannini, of Philadelphia, a student at the Juilliard Graduate School, New York, received honorable mention. The members of the jury of award were Walter Damrosch, chair-

man; John Alden Carpenter, Edward Burlingame Hill, Howard Hanson and Leo Sowerby.

Mr. Janssen was born June 1, 1899, in New York. He was a pupil in piano of Arthur Friedheim and Frederick S. Converse. His father is proprietor of the chain of restaurants that bears the family name. He has composed much music for light operas, including Ziegfeld's "Follies," but has in recent years won attention as a composer in more pretentious forms.

"Obsequies of a Saxophone," scored for chamber orchestra, was played for the first time at Mrs. Frederick S. Coolidge's festival of chamber music in Washington last Oct. 7, under Nathaniel Shilkret. His "New Year's Eve in New York" was played in this city by the Cleveland Orchestra.

HONOR GEORGES BARRERE

Musicians Fete Conductor and Flutist on Twenty-fifth Anniversary

One hundred and fifty outstanding personalities of the musical and social world gathered to honor Georges Barrere on the afternoon of April 30 at the home of Mr. and Mrs. Harry Harkness Flagler, 32 Park Avenue, New York. The occasion was the twenty-fifth anniversary of the musician's arrival in this country from France.

Walter Damrosch, under whose auspices Mr. Barrere was first brought to this country, made the presentation speech, offering the distinguished flutist an honor gift contributed by a large number of his friends. There was also a large birthday cake with twenty-five candles.

Among the invited guests were:

Professor and Mrs. Leopold Auer, Mr. and Mrs. Jascha Heifetz, Mr. and Mrs. John Erskine, Mr. and Mrs. Felix Warburg, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Paul Kochanski, Paul D. Cravath, Mr. and Mrs. Felix Salmond, Mr. and Mrs. Francis Rogers, Mr. and Mrs. Daniel Gregory Mason, Mr. and Mrs. George Engles, Mr. and Mrs. Albert Spalding, Mrs. Frederick Steinway, Mr. and Mrs. Hermann Irion, Edwin T. Rice, Louis Wiley, Mr. and Mrs. Olin Downes, David Mannes, Mrs. Gustav Schirmer, Edwin T. Rice, James Speyer, Frederick P. Moore, Mr. and Mrs. James Warburg, Mr. and Mrs. Louis H. Ledoux, and many others.

Lawrence Evans to See Start of New Tibbett Film While in California

Lawrence Evans of the managerial firm of Evans & Salter is leaving on May 12 for a several weeks' business trip to the Pacific Coast. His presence in California will make it possible for Mr. Evans to be on hand for the beginning of work on the next sound film of Lawrence Tibbett, baritone of the Metropolitan Opera, inasmuch as this is scheduled to begin on May 16. Mr. Tibbett and Mr. Evans will make the trip together from Chicago, and Mr. Evans will remain in Los Angeles for the first few weeks of filming of the picture.

Bamberger Music Scholarships Awarded

NEWARK, May 5.—The annual contest for the Bamberger Music Scholarships was concluded on April 25 with awards made to a number of young musicians who were among the thirty-nine chosen from 164 in the preliminaries. The Class A scholarships, two years' instruction in the Institute of Musical Art, New York, were awarded to Gerda Taseal and Doris C. Frerichs for the piano and Isidor Jenett and Ben Kaplan for the violin. The Class B scholarships went to Hilda St. Ambrogio and Thelma Cohen for the piano and Bernard Sarapin and Judah Leon Goldstein for the violin.

Oscar Thompson Sails to Review European Music Festivals

Oscar Thompson, music critic of the New York Evening Post and Associate Editor of MUSICAL AMERICA, sailed on the Dresden on May 1, accompanied by his four children. Mr. Thompson will spend the next five months abroad, devoting his time to attending all important music festivals and other performances which will take place this summer. His reviews of these events will appear in MUSICAL AMERICA.

D. F. McSweeney Moves Offices

D. F. McSweeney, who directs the concert activities of John McCormack, moved his offices from 565 Fifth Avenue to 6 East Forty-fifth Street on May 1.

Berlin's Spring Festival Promises Many Gala Events



Photo by Fayer, Vienna
Wilhelm Furtwängler, Who Will Conduct Beethoven's "Fidelio," Missa Solemnis and Ninth Symphony at the Forthcoming Festival

New York Philharmonic-Symphony to Give Two Concerts — Casals, Lamond, Kreisler, Fischer and Onegin to Be Soloists in Beethoven Cycle—Kleiber and Furtwängler to Conduct—Opera Novelties to Be Staged

By Geraldine de Courcy

BERLIN, May 1.—The official program of the second Berlin Festival has just been issued. It represents a concentrated extract of Berlin's regular musical fare with a couple of imported luxuries. Dr. Paul Eger, to whose able leadership and judgment the festival is due, has at last insured the necessary municipal support and recognition without which any extensive artistic undertaking is impossible in Germany.

The present season has been curtailed to three weeks, from May 23 to June 16, and will include a certain number of performances at popular prices, so as to enable a larger number of the Berlin populace to participate and to secure civic pride as a defense against any venomous gibes on the part of the malcontents. These popular performances, to be given in halls having a maximum seating capacity and with the price of admission limited to one mark, should furnish interesting experimental data for other large music centres where economic problems interfere with perfect artistic indulgence.

The festival will open with a performance of "Die Meistersinger" at the State Opera under Kleiber's baton. This will be followed by two guest appearances of Giacomo Lauri-Volpi at the State Opera in "Trovatore" and "Aida," and two concerts of the New York Philharmonic-Symphony. A Beethoven cycle of seven concerts will include a sonata evening by Pablo Casals and Frederic Lamond in the Golden Gallery of the Charlottenburg Palace; the Missa Solemnis performed under



Photo by Scherl, Berlin
Maria Ivogün as Zerlina and Edwin Heyer as Leporello in the Revival of "Don Giovanni" Given at the Berlin Civic Opera Under the Baton of Furtwängler

Furtwängler by the Berlin Philharmonic and the Bruno Kittel Chorus; sonata evenings by Edwin Fischer (Philharmonie) and Fritz Kreisler (Charlottenburg Palace); a chamber music evening by the Rosé Quartet assisted by Sigrid Onegin; "Fidelio" at the Civic Opera; and a performance of the Ninth Symphony by the Philharmonic, Furtwängler conducting on both occasions.

The opera novelties are to include

"Alkestis" and "Die Opferung des Gefangenen," by Egon Wellesz at the Civic Opera; Milhaud's "Christophe Colomb" at the State Opera, under Kleiber; Schönberg's two one-act operas, "Erwartung" and "Die glückliche Hand," at the Kroll Opera under Klemperer; and "Die Trojaner" of Berlioz at the State Opera. There will also be special Wagner, Pfitzner, Mozart and Strauss performances. Shakespeare plays will be given in the differ-



© August Scherl, Berlin
Dr. Paul Eger, Whose Able Leadership Has Won Municipal Support for the Berlin Festival

ent theatres under such well-known directors as Karl Heinz Martin, Jessner and Barnowsky. Niddy Impekoven, Yvonne Georgi and Harald Kreutzberg will represent the dancing wing of the fête.

The former Baden-Baden Festival will be held this year in Berlin from June 17 to 21, the program including works by Eisler, Hindemith, Hoeffner, Toch, and Weill; plays for the radio; original music for gramophone; "electric" music; choral works, and music for pedagogical purposes.

Kaminski Works Heard

The appointment of Heinrich Kaminski to succeed Pfitzner as head of one of the three master classes in composition at the Academy of Fine Arts in Berlin precipitated loud and bitter protests on the part of those interested in some of Germany's other creative musicians who have enough serious achievements to their credit to qualify for such an honor and position. As is usual in warfare of this nature, much goes on that never reaches the ears of the public, but the rumblings of dissatisfaction are sufficiently indicative of a state of affairs to throw the principal actors into the limelight of public curiosity.

Kaminski has done some fine things, particularly in the realm of sacred music, and his reputation was such as to attract the attention of the musical world to the premiere of his first opera, "Jürg Jenatsch," given in Dresden last year. When the Academy, therefore, announced a concert devoted exclusively to his newer compositions, it aroused quite comprehensible interest. The works were interpreted by the Häusermann Private Chorus of Zurich, under Hermann Dubs, assisted by the soloists, Stefi Geyer, Ilona Durigo and Karl Mathai—an ambitious troupe, whose appearance was made possible by the generosity of a Swiss music-lover interested in the cause at stake. This fact is merely mentioned to show the quality of faith provoked by Kaminski in some quarters.

The program consisted of three organ compositions, six a cappella choruses, a prelude and fugue for violin and organ, and two sacred songs for low

(Continued on page 16)

Partial List of Places Where MUSICAL AMERICA Can Be Obtained in Europe

ENGLAND

LONDON.....J. Curwen & Sons, Ltd., 24 Berners St.

GERMANY

BERLIN {Bote & Bock, Tauentzienstrasse 7-b
Raabe & Plothow, Steglitzerstrasse 35
 BREMEN.....Praeger & Meier, Am Wall
 CASSEL.....Walter Simon, Staendplatz 13
 COLOGNE.....P. J. Tonger, Am Hof 30-36
 DRESDEN.....F. Ries, Seestraße 21
 FRANKFORT.....B. Firnberg, Schillerstrasse 20
 HAMBURG.....Anton J. Benjamin, Alterwall 44
 HANOVER.....Ghies & Schornagel, Theaterstrasse 6
 LEIPZIG.....Musikalienhandlung P. Pabst, Neumarkt 29
 MUNICH.....Otto Bauer, Maximilianstrasse 5
 STUTTGART.....Sulze & Galler, Kanzlerstrasse 10

DENMARK

COPENHAGEN.....Wilhelm Hansen, Gothersgade 9-11

HOLLAND

THE HAGUE.....Ch. F. Rijken & Co., Noordeinde 154

Los Angeles Closes Brilliant Orchestral Season

Dr. Artur Rodzinski Re-engaged for Two Additional Years as Series Is Concluded with Request List—Modern Works Figured Notably on Programs of Year—Public Interest Roused to Unusual Extent—Leader Sees California City as Growing Music Centre

LOS ANGELES, May 5.—A brilliant orchestral season has just closed here under Dr. Arturo Rodzinski, who has been reengaged as conductor of the Los Angeles Philharmonic for two more years. Not since the orchestra was founded ten years ago by William A. Clark, Jr., has it filled the niche in the musical life of the community that it has achieved in one short season since Rodzinski's coming. Persons with no pretense to being "musical" are among the regular attendants, and rows of vacant seats are a thing of the past.

Never before in the history of the orchestra has the management been so inundated with letters from patrons. Dr. Rodzinski, a modernist at heart, realizes that no conductor can keep faith with his public and with his obligations as a public dispenser of music unless he include various kinds and styles to suit the various tastes.

Rousing Lethargic Listeners

A few days after the first performance of Miaskovsky's Sixth Symphony, Dr. Rodzinski received a letter from a lady, taking him strongly to task for playing such a work. It had caused her such an emotional upheaval, she said, that she could not rest; so she had her chauffeur drive her to the beach, where she lay on the sand until the early hours of the morning, trying to quiet her emotions.

"But I told the lady that I was glad if I had presented a work that had roused her from her lethargy," said Dr. Rodzinski. "That is just what people need most. They get into the habit of going to a concert, listening in a passive manner and then going home again to the same routine. People must become active listeners if music is to do them any real good. The more they talk, the better I like it, for then I know they are thinking; and thinking is a necessary ingredient in an intelligent, enthusiastic audience."

"The fact that people are beginning to wake up musically is shown by the request program we are giving in our closing concert. Patrons were asked to choose from a list of symphonies, over-

tures and suites. Franck's D Minor Symphony drew 149 votes, and Tchaikovsky's Sixth was second with eighty-five; Beethoven's Fifth had seventy-seven votes, and Brahms's First, thirty-five. But the astonishing thing is that Miaskovsky's Sixth was given twenty-five votes, more than the combined number for Mozart and Haydn.

"Of the overtures, of course, Beethoven's 'Leonore' No. 3, was chosen. But of the suites and miscellaneous numbers, the Bach Toccata and Fugue in D Minor received 106 votes; Stravinsky's 'Fire Bird,' eighty-four; and de Falla's 'El amor Brujo,' fifty-five. Works by Debussy, Rimsky-Korsakoff and Wagner also stood high in the list, showing that there is a real desire to hear works outside the strict classical mould."

Leader Sees West Developing

Dr. Rodzinski has become a great lover of the West, and his faith in its future, musically, is supreme. It will be only a few years, he says, until Los Angeles is the second, if not the first, important music centre in America. He believes that the upheaval wrought by the advent of the talkies will shortly be settled and that the motion pictures will be a great magnet to attract westward the cream of the musical profession.

"One thing which California yet lacks, and for which there is a crying need, is a great master school of music, modelled after the Curtis Institute or one of the large eastern schools. During the time when I was assistant conductor of the Philadelphia Orchestra and was associated with Curtis Institute, I observed that much of the best

talent came from California. Why California should permit these students to seek training away from home, and few to return, I cannot imagine! But I am sure it is only a matter of a short time before there will be such a school, which will not only train its students for a career, but will foster a student symphony, promote a real opera company and be the prime mover in imparting a real musical culture."

Following a three weeks' visit to his native Poland, where he will visit his mother and conduct several opera performances in Warsaw, Dr. Rodzinski will return to California for a series of summer concerts in San Francisco. He will then prepare several operas for the Los Angeles and San Francisco season, resuming his orchestra rehearsals in the middle of October.

HAL DAVIDSON CRAIN

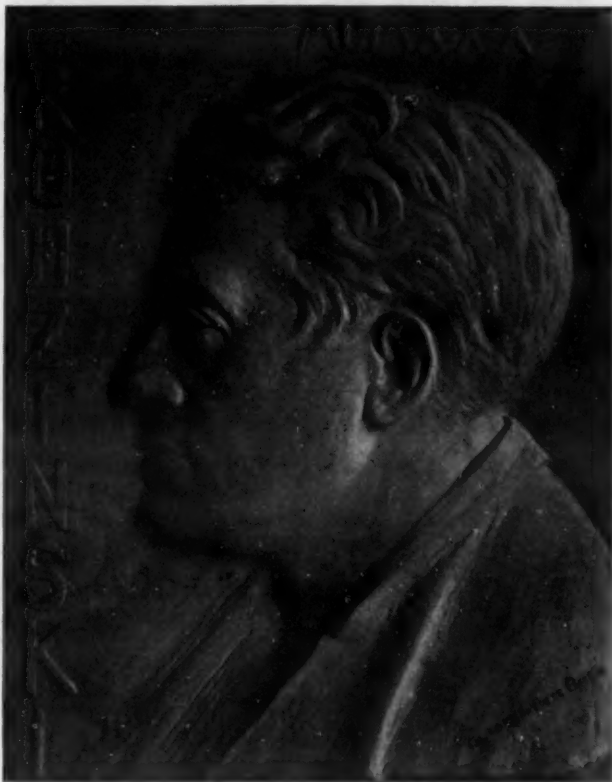


Photo by Johan Hagemeyer
Dr. Artur Rodzinski, Who Will Conduct the Los Angeles Philharmonic for Two More Years: a Bas-Relief by Gladys Lewis Bush

ST. LOUIS SYMPHONY TO BROADCAST SERIES

\$750,000 Fund Being Raised for Next Year's Concerts of Orchestra

ST. LOUIS, May 5.—President Baldwin of the St. Louis Symphony Society has announced the probable abandonment of the Sunday "Pop" concerts that have been a part of the musical life here for years, and the substitution of a similar number of radio-broadcast concerts. Meanwhile, the drive for the \$750,000 guarantee fund for the orchestra, recently announced, is now in full swing.

Under the management of Elizabeth Cueny, Roland Hayes, tenor, appeared in recital in the Coliseum recently. The program was made up of old English, Italian, French and German songs, and Negro spirituals. Mr.

Hayes was ably assisted at the piano by Percival Parkham. Two other members of his race, J. Rosamond Johnson, baritone, and Taylor Gordon, tenor, provided the final concert on the course at the Principia.

William Morgan, Jr., has announced his attractions for next season. They include Florence Austral, soprano, the Don Cossack Choir, an English Quintet singing sea chanties, Paul Robeson, baritone, and a final two-piano recital by Maier and Pattison.

At a recent meeting of the Musicians Guild at the College Club, the musical program was provided by John Halk, violinist, who played a Vivaldi Concerto and a group of miscellaneous pieces accompanied by Mrs. David Kriegshaber. "Ferruccio Busoni" was the subject of the address by Gottfried Galston, of the Progressive Series Teachers College.

SUSAN L. COST

BOSTON SYMPHONY PLAYS BEETHOVEN

Schnabel Plays Concerto—Kodaly Psalm Has Local Premiere

BOSTON, May 5.—The Boston Symphony presented an all-Beethoven program at the concerts of April 4 and 5. The Sixth Symphony was interpreted with grace and poetry. In the piano Concerto No. 4, in G Major, the soloist was Artur Schnabel, who gave a fine, musicianly performance. The concert concluded with the "Leonore" Overture, No. 3.

Agnes de Mille, assisted by Frank Parker and Warren Leonard, gave an exceedingly interesting dance recital in Symphony Hall. The danseuse revived dances of other days, as well as more modern works.

The Handel and Haydn Society, Haydn Stone, conductor, gave a memorial performance of Verdi's "Requiem" on April 6 in Symphony Hall. The soloists were Nanette Guilford, soprano; Merle Alcock, contralto; Paul Althouse, tenor, and William Simmons, baritone. The program included the first Boston performance of Kodaly's "Psalmus Hungaricus," in which Mr. Althouse was an admirable soloist.

On the same afternoon, the Eighteenth Century Symphony gave a candle-light concert in Jordan Hall. The delightful program included a Fuga by Frescobaldi, the Haydn "Farewell" Symphony and Works by Gluck, Bach and Mozart.

Alice Armstrong Kimball, soprano, and Jacobus Langendoen, 'cellist of the Boston Symphony, gave a joint recital in Jordan Hall on April 7. Hudson Carmodey, bass, gave a song recital in the same auditorium on April 8. Dorothy George, soprano, gave a dramatic song recital in Jordan Hall on April 10. The Norfleet Trio was heard in an interesting program of chamber music in Brown Hall on the same day.

The People's Symphony, assisted by the Handel and Haydn Society, was heard at Jordan Hall on April 13.

Maxim Schapiro gave a piano recital in Jordan Hall on April 15. His program was made up of compositions by Schubert, Schumann, Medtner, Scriabin, Rachmaninoff and Balakireff.

The Chromatic Club gave its tenth and last concert of the season at the Copley-Plaza Hotel on April 1. The artists who gave the program were Reginald Boardman, pianist, with Edwin Biltcliff playing the second piano in the Mozart Concerto in D; David Blair McClosky, baritone; Jean MacDonald, contralto, and Jacob Rubinstein, violinist. Willis Fay was the accompanist for Mr. McClosky and Mr. Rubinstein.

MORRIS C. HASTINGS

Leo Ornstein Awarded Prize in National Hymn Contest

The first prize in the National Anthem Society's competition for a national hymn has been awarded to Leo Ornstein, Russian-born pianist-composer, for his song "America." The words are by Frederick H. Martens of Mountain Lakes, N. J. The second prize was won by Charles A. Baker of New York and Mary Perry King of New Canaan, Conn., respectively, the authors of the music and words of "Hymn of Freedom." Ten other prizes were awarded.

House Approves "Banner" as Nation's Anthem

WASHINGTON, May 5.—The House of Representatives, by a substantial majority, has passed the bill legalizing the "Star-Spangled Banner" as the national anthem. The measure was introduced by the Hon. J. Charles Linthicum, of Maryland. The bill now goes to the Senate for action.

A. T. M.

Vienna Hears Unusual Quota of New Music

Berg's "Wozzek," in First Hearing at State Opera, Has Successful Production—Modern Novelties Provide Interest in the Concert Halls—Oratorio on Whitman's Lincoln Poems by Woman Composer Is Feature

By Dr. Paul Stefan

VIENNA, May 1.—There has been a great deal of novel music given in Vienna during the last few weeks. First of all, Alban Berg's opera "Wozzek" has been performed punctually to the date in the State Opera. This was in itself rather an achievement on the part of the new director, Clemens Krauss; for the former director, Franz Schalk, though personally prone to take risks, had declared that it was impossible to perform a work like this with only Vienna soloists and had offered to give it with the ensemble of the Berlin Opera. The composer had declined, and the matter rested there. Meanwhile, the opera was being performed in Prague, Leningrad and in several of the smaller German theatres, all of which mastered the truly enormous difficulties of the work.

At last, four years and a half after the Berlin representation, Vienna, Berg's native city, followed suit. The success, nevertheless, was so much the greater for the delay. The scenic standard of the performance was the highest possible, under Strnad and Lothar Wallerstein; the orchestra sounded entrancing, and Clemens Krauss gathered well-deserved laurels not only as a director but also as a conductor. Of the soloists, Josef Manowarda and Rose Pauly, singing the leading parts of Wozzek and Marie, respectively, distinguished themselves most. Alban Berg, who like all modern composers had been a long time neglected by us, was called again and again before the curtain.

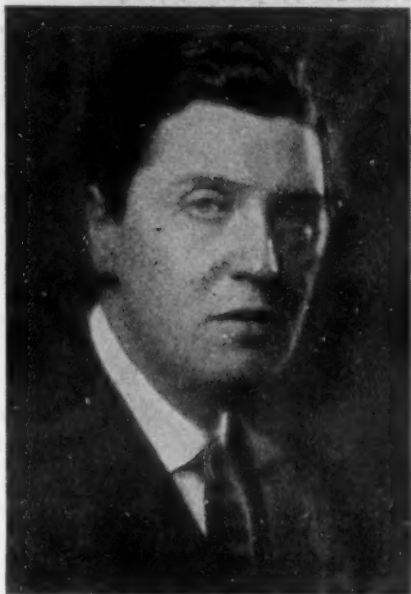
An Opera in Novel Form

The work itself, which the author of this article had seen performed several times previously in other cities, has lost nothing of its elementary power since the Berlin premiere. On the contrary: dramatically as well as musically, its effect has steadily increased.

It is well known that the opera follows almost word for word a nearly hundred-year-old play by George Büchner, which is now often performed without music.

Berg's music begins with Schönberg and is quite atonal, but nevertheless does not sound in any way strange, as it is music of dramatic necessity. The most interesting feature is that each scene is composed in accordance with some ancient form: passacaglia, prelude, fugue or invention. But it never strikes one as odd. The difficulties are enormous, but the work as a whole is so logical and so full of meaning that in the end it is quite obvious to performers and listeners; and that is the only thing that matters. At any rate, it is a standard work of modern opera, perhaps the most representative modern opera in existence.

Other modern Austrian composers have had no reason to complain of



Alban Berg, Whose Opera "Wozzek" Was Given After a Long Delay in His Native Vienna

neglect in these last months. A new symphony by Karl Weigl, a most serious and dignified work, following the line of Gustav Mahler, was excellently conducted by the Russian, Nikolai Malco, and made an impression on the public. A more animated Sinfonietta by Hans Gal, a work which is yet poised on solid foundations, was conducted by Robert Heger.

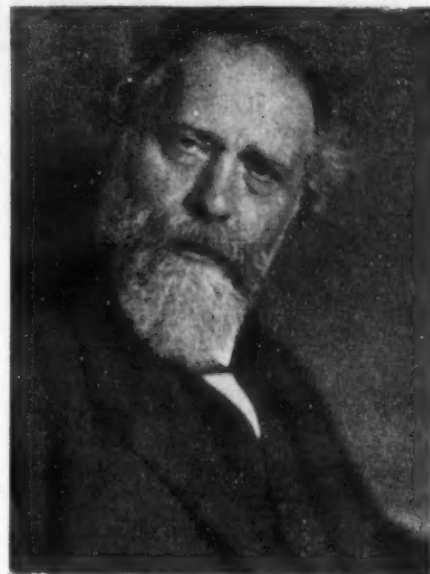
A most interesting String Quartet, also by Gal, was played by Arnold Rosé in a concert of modern music; and the same evening performance brought another very persuasive work, beautiful in its form, by Franz Schmitt, one of our prominent teachers at the State Academy for Music. There was, furthermore, a quite radical 'Cello Concerto by young Karl Stimmer, who with Berg and Hauer is to represent Austria at the international music festival this year. The very difficult work was conducted by Paul A. Pisk.

The Austrian Composers' League gave a morning concert of its own, incidentally, on the day of the "Wozzek" premiere, and brought new works of some of its members, conducted with great zest by Paul von Klenau. We heard pieces by Bernhard Paumgart-

ner, director of the Salzburg Mozarteum: Egon Wellesz, Josef Hauer and Ernst Toch; and beside them Schmitt and Wilhelm Kienzl: composers of very different schools indeed. Most of these figures were no strangers for those who knew. But Egon Wellesz's ballet music to "Achilles auf Skyros" is not often to be heard, and it captivated listeners by its compelling rhythms. Two more concerts of the musicians around Rudolf Kolisch and Eduard Steuermann brought new works of Schönberg and Anton von Webern—by the latter a small Sinfonietta for several instruments treated as soloists.

Lincoln Hymned in Oratorio

In this connection I must refer to a new oratorio, which is sure to interest America. Its composer is Mme. Johanna Müller-Hermann, who was a pupil of Alexander Zemlinsky and, together with Schreker and Schönberg, was once a leader of Vienna's radical youth. Today her style is, or is supposed to be,



Wilhelm Kienzl, Veteran Among Vienna's Musical Figures, Represented in a Concert of the Austrian Composers' League

less radical, yet her harmonic and instrumental conceptions are still bold enough. The work bears the name of "Lied der Erinnerung" ("In Memor-

iam") and is based on poems by Walt Whitman from the cycle on President Lincoln. When it was finished two years ago, the composer was ignorant of the Lincoln centennial festivities, but it is a nice coincidence that it could be performed here in the year of the centenary. Just at this time, too, Lincoln's figure has been brought home to German minds through Emil Ludwig's biography.

In the oratorio, Indian and other American music is very cleverly used; and the music is strongest in its conceptions of nature, where the composer succeeds marvellously well. It was a great evening for her. The work was prepared and conducted by Robert Heger with great zeal.

There were other oratorios, too; the rarely given "Romeo and Juliet" by Berlioz, conducted by Paul von Klenau; Handel's "Jephtha," led by Nilius; small motets by the very clever German contrapuntist, Heinrich Kaminski, sung by a Swiss chorus from Zurich, which under Dub's conductorship gave proof of astounding accuracy.

Noted Recitalists Fêted

There have been, of course, instrumentalists and singers heard here recently, with all the surroundings of daily musical activity. Bachaus was here and Friedman and Adolf Busch; and, finally, Harold Bauer, who was welcomed in an enthusiastic newspaper article by Huberman. His wonted success did not fail him in Vienna.

A sensation was made by young Nathan Milstein, the young Russian violinist. He was not even known by name here, but his debut aroused a storm of enthusiasm and cheers. Unfortunately, he could stay here only for one more concert, being on a tour through half of Europe. The critics placed him in a line with Huberman, Elman and Heifetz. The second concert had to be given in the largest concert hall of Vienna, and every seat was taken.

Pièrné Conducts His Oratorio in Vienna

VIENNA, May 1.—Gabriel Pièrné, conductor of the Concerts-Colonne of Paris, led a performance of his "Children's Crusade" in Vienna recently. Rudolf Nilius, conductor of the Symphony Orchestra of Vienna, trained the participants, including the orchestra, the Oratorio Association of Vienna, a cappella choir from Viennese societies, a children's choir, and members of the Vienna Opera. During his stay in the city, M. Pièrné was guest of honor at a reception at the French legation, given by the French Ambassador and Countess Clauzel.

Munich to Present Festival Play

MUNICH, May 1.—Munich will present during the summer, June 18 to Sept. 2, a unique festival play. The Chorische Bühne (Choric Stage Society) has been formed for the production of a "dramatic choric vision" by the Swiss poet, Albert Talhoff, "The Call of the Dead." The play is designed as a memorial for the fallen of all lands and will combine modern choreography, concerted speech and movement. Talhoff himself has written the score for the "orchestra of voices." A monumental stage is being built in one of the spacious halls of the Munich Exhibition Park. Instead of scenery, lights and masks will be used in the production.

ANNOUNCE MUSIC FOR LIEGE FESTIVAL

International Society's Jury Chooses Works from Many Lands

FRANKFORT, May 1.—The jury for the Liège Festival of the International Society for Contemporary Music has announced the programs to be given in the Belgian city from Sept. 1 to 8. As previously announced, the United States will be represented by Bernard Wagenaar's Sinfonietta. The detailed programs are as follows:

FIRST ORCHESTRAL CONCERT

Volkmar Andreae, Musik für Orchester, No. 1, Op. 35.
Bernard Wagenaar, Sinfonietta.
William Walton, Concerto for Viola and Orchestra.
Antonio Veretti, Sinfonia Italiana.
Florent Schmitt, Ronde Burlesque, Op. 78.
A. Mossolow, "Eisengiesserei" (Maschinenmusik), Op. 19.

SECOND ORCHESTRAL CONCERT

Ernest Pepping, Präludium.
Pavel Borkovec, "Start."

Jean Rivier, Chant Funèbre.
Henry Gibson, "Temptation" (Gaelic Pipe March).
Josef Mathias Hauer, Violinkonzert mit Orchester, Op. 54.
Karl Rathaus, Suite, Op. 29.
Marcel Mihailovici, Fantaisie, Op. 25.
Marcel Poot, "Poème de l'Espace."

FIRST CHAMBER CONCERT

Karel Hába, Septet, Op. 16.
Erhard Michel, Musik für Klavier.
Germaine Tailleferre, Trois Chansons Françaises.
Arnold Bax, Sonata for Two Pianos.
Alfredo Casella, Serenata.

SECOND CHAMBER CONCERT

K. B. Jiráček, Wind Quintet, Op. 34.
Fernand Quinet, "Moralités non légendaires," for Voice and Instruments.
Albert Roussel, Trio pour flûte, alto et violoncelle, Op. 40.
Karl Stimmer, Quintet for Alto Saxophone and Strings, Op. 9.

The Choral Concert, as previously announced, will be devoted to Karel Szymanowski's "Stabat Mater" for solo voices, chorus and orchestra. The jury comprised Max Butting, Jacques Ibert, G. Francesco Malipiero, Paul A. Pisk and Erwin Schulhoff.

Musical World Honors Goldmark on Centenary of His Birth

Hungarian Composer Achieved Fame and Popularity for Works Which Show Strong Melodic Gift—Underwent Early Struggles Before Success of His Opera, "Queen of Sheba," Established His Reputation—Some Anecdotes of His Life

By David Ewen

KARL GOLDMARK, the centenary of whose birth the musical world is celebrating this year, may not be numbered among the greatest composers. He lacked both the necessary profundity and sublimity. But he did compose many works of great beauty which are still heard with keen pleasure. Because of such works his name well deserves to live.

In his day, Goldmark was considered to stand in the first rank. Today his figure, it is true, is somewhat dwarfed, but there can be no doubt that he is still important in the history of music, a composer whose voice still sounds clear and sweet and who, therefore, cannot be dismissed lightly. He left music richer than he found it, thanks to his energies and efforts and his unmistakable talent. A man who has done so much well deserves to be cherished in our memories.

Born in Keszthely, Hungary, on May 18, 1830, he from childhood revealed a talent for music. As a child he astonished his elders by singing bits of songs which he made up himself. It was evident that young Karl possessed an unusual musical endowment. But his father, a cantor in the town synagogue, earned such a meagre living from his post that he could hardly afford to give his son a musical education. And so, for a long time, the boy had to be satisfied with his unschooled delight in music.

Showed Musical Precocity

But one day the schoolmaster of the town heard the boy hum an original melody and was so much impressed with it that he promised to devote all his time to teaching him the elements of music. After an intensive course in the rudiments, the schoolmaster enrolled him in the Odenburger Musikverein in 1842, as a pupil of violin and composition. The following year young Karl gave a violin recital and was proclaimed both by the press and his teachers to be a genius.

He was sent to Vienna, then the musical centre of Europe, to continue his studies in violin under Jansa. In 1847 he was enrolled in the city's conservatory, where he studied theory under Böhm. Absorbed completely in his musical studies, working with an energy that was colossal and with an enthusiasm that seemed indefatigable, his progress was remarkable. Unexpectedly, however, the conservatory was forced to close in 1848, because of political disturbances in the city, and Karl, alone and penniless, was thrown into the maelstrom of Vienna to earn his living as best he could.

Those were bitter years. He was compelled to accept musical work that involved painful drudgery. Each evening, when he was forced to play cheap



Karl Goldmark (Left) with His Nephew, Rubin Goldmark, Distinguished American Composer. This Snapshot was Made in the Summer of 1912 at a Little Inn near Gmunden, Karl Goldmark's Summer Home in the Austrian Salzkammergut

music at the Raab Theatre, he felt as though he were undergoing a most painful torture. But this was soon to be obliterated by a curious experience.

A Curious Adventure

One day he was called from the theatre by a government official and conducted by him to the city prison, where he received the news that he was to be shot the following morning as a rebel to his country. Goldmark was so dazed by the suddenness and the mystery of this order that he was left completely speechless. Of his innocence of any political guilt whatsoever he was certain, but he also realized with a sinking heart that his lack of guilt could hardly be ascertained before the next morning. This was the most terrible night in Goldmark's life, as he afterward testified. All night long he sat, stiff and tired, on the stone bench, knowing that death was at his elbow. Fortunately, the following morning the mistake was discovered. Meanwhile, peace and order had been restored in Vienna. He could return to his studies again. For the next few years he devoted himself entirely to the study of composition, being for the most part self-taught. At the same time he was composing many works. He gave his first public concert in Vienna in 1858. His "Sakuntala" Overture and other works for orchestra brought him critical recognition. Finally, with the performance of his opera, "The Queen of Sheba," in 1875, his fame was secure.

Goldmark revealed himself to be a clever workman in every form he touched. He could attain effects poignant and expressive, and his writing, especially for the orchestra, showed ease and plasticity.

Moreover, Goldmark had an especial talent for creating beautiful melodies. Their lyricism is unstudied and seems to flow directly from his heart. Many of his songs are exquisite cameos in which there is beauty of a seductive sort; in his larger works melody flows freely and spontaneously. It is not always the most inspired melody, but it is usually sincere and heart-warming.

Goldmark will be remembered to the music world especially because of four works. The first of these is his "Sakuntala" Overture, which is often heard at popular concerts. This overture is well-

known and well-beloved because it is simply written. But one should not mistake its simplicity for naïveté; the simplicity here, rather, is brilliantly and skilfully contrived. It contains beautiful melodies, developed into attractive forms.

The second and perhaps most popular of these works is the "Rustic Wedding" Symphony. This work is vividly and colorfully orchestrated and has a certain folk quality and romantic sentiment. Descriptive titles are attached to its movements. It contains roguish wit, much fresh charm and considerable beauty. The second movement alternates between boisterous abandon and heartfelt pathos. The melodious slow movement is, of course, exceedingly popular.

The third of these works is the Violin Concerto, introduced to the music world for the first time by Sarasate. The violin part here is no mere machine showing off the skill and the talents of the performer, but a genuinely artistic interweaving of solo instrument and accompaniment.

His Overture, "In the Spring," is also popular.

"Sheba" His Masterpiece

The fourth of these works, and probably the greatest, is the opera, "The Queen of Sheba." The work took Goldmark almost ten years to compose. He went about the task slowly and painfully, because he intended that this should be his masterpiece. And in certain respects it is. For not only is this opera technically outstanding; it is artistically satisfying. One air follows another in logical sequence, the orchestra and the chorus blend skilfully. In this opera Goldmark's individual style was especially suited to the subject matter. In Goldmark's melodies there was always a leaning toward an Oriental coloring; he had a decided preference for orchestrating heavily and brilliantly and for writing music with flourishes and postures. These characteristics—now that they appeared in an opera with an Eastern background—merely made the subject matter of this opera live more vividly. There is sincerity and originality in this work—but it is most outstanding because it is, from beginning to end, fresh and easy; because the book and the music are inextricably bound together. Its barbaric March and ballet music are perennial favorites in lighter concert programs.

Curiously enough, the composer had a difficult time at first in getting a hearing for it. The libretto by Mosenthal is theatrical enough. It departs widely from the brief Biblical account of the Queen's visit to Solomon by inserting a story of young Assad, a courtier of Solomon's retinue, who wavers between infatuation for the Queen and loyalty to his betrothed, Sulamith. The music possesses sensuous beauty. The opera gives opportunity for spectacular display, which would warm the heart of any modern impresario. But the Imperial Opera in Vienna at first declined to produce it on the ground that it was too "exotic"! Somewhat as in the case of "Tannhäuser" in Paris, it was only through the influence of the Princess Hohenlohe that it was produced by the intendant, and then grudgingly, with scenery from the storehouse, only the synagogue setting being new. The original cast was, nevertheless, a brilliant one, including Amalie Materna, Wild, Walter and Beck, the last-named tenor the creator of Wagner's Lohengrin.

Sought Hanslick's Aid

Previous to this very successful premiere, Goldmark had tried to interest the critic Hanslick in his work. A letter is extant in which the composer says: "I have had the great misfortune to compose an opera. The extent of the misfortune can only be appreciated when you realize that I intend to have it produced. . . ." Hanslick, who is famous for his errors of judgment, wrote, after examining the score, that the Grand March was the only part of it fit to be heard. Nevertheless the work was sung 235 times in Vienna before 1925.

Mahler, during his brilliant regime at the Vienna Court Opera, gave it a sumptuous revival, in 1901, with Anna Bahr-Mildenburg and Elise Eliza in the cast. The occasion upon which he seized as a pretext to ask for the necessary money was a visit of the then Crown Prince Friedrich Wilhelm of Prussia to the court of Franz Josef.

In New York the opera was first heard at the Metropolitan on Dec. 2, 1885, with a cast including Lilli Lehmann, Marianne Brandt and Emil Fischer. This work had fifteen performances in this season. Three years later an English version was given by the National Opera Company. After the season of 1889-90 the work was not heard again here until 1905, when the Metropolitan revived it with a cast including Marie Rappold, Edyth Walker, Heinrich Knote and Anton Van Rooy.

Opera on Dickens Novel

Of interest also is the composer's opera, "The Cricket on the Hearth," which is based, of course, on Dickens's novel. This rather mild domestic comedy, with tuneful but not strongly individual music, created a flurry of interest but did not hold the stage for long, when it was given by the Philadelphia-Chicago Opera Company in the season of 1912-13. It had its American premiere in Philadelphia, and was subsequently sung in New York.

Although Goldmark never quite lost the impress of his early years of poverty, he lived to see his works make their way through the world in success. He died in Vienna on Jan. 2, 1915, but his life work had already been done. He left a sincere heritage in his music.



Dear MUSICAL AMERICA:

Well, well, well! Are conductors losing their time-honored modesty? Are the shrinking violets of the music world becoming really self-effacing? Listen to this one:

A certain conductor, active for many years in this country, is said to approach his task somewhat like this. Opening a score of a Beethoven symphony, the gentleman referred to, who shall be nameless for the telling of this tale, is said to remark: "I'm —. You're Beethoven. What can I do for you?"

Charming, isn't it?

I have always known your readers to be up and doing persons and so I am going to ask them to send in to me their solutions of this story to prove that they know what's what. Letters should be addressed to Mephisto, c/o MUSICAL AMERICA, Steinway Building, New York, giving the name of the conductor referred to. The winning vote, after my imps have counted it by arithmetic, algebra, differential and integral calculus, will be revealed later.

I happen to know the name of the conductor. I wonder if your readers can guess it. Come on, readers, show that you know who is the truly modest one among conductors.

I was interested, in looking over the recapitulation of the Metropolitan's season, to see that for once "Aida" has not been doing the Abou-ben-Adhem act and that this season Puccini's "Girl of the Golden West" and "Sadko" have been tied for first place. In the case of the Puccini work, this is a complete surprise and I am confounded from out mine own mouth, for I was one of those who prophesied failure for the piece.

Perhaps we were not quite ready for it in 1910, for it was, in that year, the very first opera I ever "walked out on." Perhaps the utter abandon of Jeritza in the role had something to do with it. Certainly her appearance was superior to that of Destinn's, whatever comparison may be made between the two voices.

Will anyone who saw it ever forget Caruso and Destinn waltzing out through the door in Act I, and looking like nothing in the world so much as a problem in Euclid dealing with two tangent circles?

It seemed a pity that the work could not have been revived before Geraldine left the Metropolitan. What a Minnie she would have been! And perhaps if Geraldine had been given a chance to

sing Maliella in "Jewels of the Madonna," the revival might not have been such a complete flop. *Quien sabe?* as the Iberians say.

They have been fêting Alfred Hertz in San Francisco to a great extent on his resigning the helm of the symphony there, there being dinners and meetings of all kinds and much osculation.

Well, it's not any more than he deserves. Those whose memories go back to Hertz's "Rosenkavalier" at the Metropolitan realize that the work has never sounded as well since, and I must admit that, to my way of thinking, his "Meistersinger" was the best I ever heard in that house.

But why will people insist on kissing orchestral conductors? Do you remember the way they used to go on over Mengelberg when he was a novelty here?

It's one of those mysteries of human personality, like the one concerning which the question used to be asked: "Why will people marry Lillian Russell?"

I am told that there are seventy applicants for the baton of the San Francisco Symphony. Constant rumors here and elsewhere that some conductor has been selected or tentatively considered, are emphatically denied by the management. The selection of a successor to Hertz is a difficult and complicated problem. Just how complicated, only those know who are on the inside.

It is whispered that the current season also ends with a tremendous deficit, with members of the orchestra demanding a substantial increase in salaries. But in spite of deficits, union demands, market crashes, and the unemployment situation, there is every probability that the symphony will go on. Should it fail to do so, it would be nothing short of a calamity.

"A conductorless orchestra is preferable to an orchestraless conductor" is the cryptic statement from the managerial department of the Musical Association. The union demands a five dollar per week increase per year in the minimum rate during a three year period. The present minimum is, I believe, \$55 per week.

I see that the Victor company has started a Record-of-the-Month Club, which should prove a boon and a blessing to those who are not in a position, for one reason or another, to pick out records for themselves.

Probably the same catastrophe will occur which took place shortly after the Book-of-the-Month Club was started. One of my imps came to me with tears in his eyes and said: "Satanella is now a social outcast!"

"Why?" said I, being a soft-hearted devil, for all that they say of me.

"Because," said the imp, weeping afresh, "She's just been blackballed by the Book-of-the-Month Club!"

He's at it again, said an imp, as he read your last issue, which told that the doughty Mengelberg has decided to take his famous Concertgebouw Orchestra from Amsterdam over to London for three concerts before Toscanini gets there with our New York Philharmonic-Symphony.

I wonder what this means! Can it be that the former conductor of New York's great orchestra is bent on scoring a success that will overshadow his Italian brother in art with the latter's American orchestra? For, now

that Mengelberg is no longer to be with us, it is truly Maestro Toscanini's orchestra. The great Italian leads the Philharmonic in four London concerts on June 1, 2, 3 and 4. Mynheer Mengelberg leads his Concertgebouw there on May 14, 15 and 16. Had he asked me, I would have suggested his appearing after Toscanini, not before, for who knows but that he may have the same unpleasant awakening as he had in New York, of being completely eclipsed when the man who triumphed over him in New York takes London music-lovers by storm? I cannot believe that Mengelberg does not realize that there is something in having the last word. . . . As Toscanini has had it in New York and is to have it, I can not quite understand why Mengelberg did not want to have it in London. Perhaps he did?

A comparison of the criticisms of these two sets of concerts should prove interesting. We shall see what we shall see!

From Chicago comes to me a tale of a young singer who took her score of "Tosca" with her to the hairdresser's while on the way to her lesson. The coiffeuse said, "That's a grand opera, ain't it?"

"Yes," said the singer.

"I know a toon from it!" said the hair lady with pride.

"Which one?" asked the singer.

"Why, that 'Good-bye'."

Now, that may seem almost too good to be true, but it shows that there is more than one person who associates the Tosti song with the Puccini opera. I believe I have told the story in these columns before of a conversation I heard with mine own ears in a nearby city when Eames was singing the passionate Floria.

Behind me sat two female music-lovers. After act two, one said to the other: "When does she sing Tosca's 'Good-bye'?"

"What do you mean?" asked the other.

"Why, you know, that song, 'Fallen leaf and fading tree,' That's Tosca's Good-bye."

In the same city, I heard a woman say at a performance of "Faust," "I don't keer much for heavy operas like Fawst. There's only one or two ketchy airs in it!"

All of which proves that if beauty is in the eye of the beholder, heaviness may be in the ear of the listener.

And yet the lady who found "Fawst" heavy was not so far from the opinion of the listeners at the first performance of the work in Paris in 1859, who thought that the Soldiers' Chorus and the Waltz were the only parts of the opera likely to live.

Either times are changing or there is a very definite desire on the part of those who give us our concerts to present the finer things of the concert repertoire. For within a short space of time this season we have had two performances in New York alone of Brahms's Concerto in B Flat for piano and orchestra. Also two performances of the D Minor Concerto, which hardly ever comes to one hearing a season. The D Minor was played by Harold Bauer in January at a Society of Friends of Music concert and again by Schnabel with the Boston Symphony in April. Schnabel also played the B Flat Concerto with the Bostonians last month.

But the performance which I heard,

and which moves me to this comment, was that given on April 29 by Carl Friedberg. Mr. Friedberg appeared as soloist with Chalmers Clifton's American Orchestral Society and achieved a performance of rare beauty and distinction. And the audience loved his playing of the work, if applause be any criterion. Three cheers for Mr. Friedberg for having made his reappearance with orchestra in New York in such a great work. It is a real index of his superlative musicianship.

There's something in knowing who the author of a play is before saying whether it is a good play or not, as Bernard Shaw pointed out so delightfully a number of years ago in his "Fanny's First Play." It applies also to judging a singer. Not only do professional critics err, when uninformed as to who's who! Even a layman may err, viz.:—

At a dinner in New York recently of officers of the Police Department, presided over by that Beau Brummel of police commissioners, Grover Whalen, the popular baritone Reinald Werrenrath was at the guest table, clad in a patrolman's uniform. In the program following dinner, it was announced that Patrolman Werrenrath of Traffic A would sing. As his voice rang out in "The Road to Mandalay," a police officer leaned over to Werrenrath's host, Capt. Harry Eason and in an excited voice exclaimed:

"Say, that guy's wasting his time on the force. He could get a hundred a week as a singer!"

The first comment from abroad that I have had since writing to you in your issue of April 10 about Americans in opera abroad, and the report that they had been made to feel that they were foreigners after the "affaire Rosenstock" at the Metropolitan last autumn, has come to me from Dresden. There two American singers are actively engaged at the Staats Oper. They have been not only unaware that there was any "affaire Rosenstock," but Fritz Busch has given them every opportunity. Their names are Helena Mara and Elsa Wieber. More about them later.

James P. Dunn seems to be as busy as ever writing to the newspapers about how few American orchestral works are produced by the New York Philharmonic-Symphony under Toscanini. He seems to be particularly upset that no American composition is on any of the great Italian's programs for the European tour.

Dunn seems to think that European audiences will draw a conclusion from the omission that there are no American orchestral works worthy of performance! I wonder if they will actually notice the omission? They know so little about American music, except jazz, which they think is our only music, that I for one will be very much surprised if any European critic asks why a Loeffler, a Hadley, a Carpenter, a Sowerby, a Grünberg or a Copland work was not played. In fact, I can hardly imagine it happening. Can you? asks you

Mephisto

Novel Stage Works Close Orchestral Season

Stokowski Presents Schönberg Opera and Stravinsky Ballet Before Two Capacity Audiences in Metropolitan Opera House—Conductorless Orchestra Gives First Hearing of Henry Cowell's Piano Concerto with Composer as Interpreter—Carl Friedberg Reappears as Orchestra Soloist

By A. Walter Kramer

MAURICE RAVEL'S "Boléro" as led by Arturo Toscanini was conceded the outstanding novelty of the season in the concert room until Tuesday evening, April 22, when Leopold Stokowski generated the combined forces of his own Philadelphia Orchestra and a group of artists assembled by the League of Composers in a benefit for the National Music League and a "Composers' Fund" at the Metropolitan Opera House in New York's first hearing and seeing of Arnold Schönberg's "Die glückliche Hand" and first seeing (the work had been often in concert form) of Igor Stravinsky's "Le Sacre du Printemps."

Every seat was filled, despite the ten dollar charge for orchestra chairs, and standing room was of the dense variety that one witnesses at only the most popular operas in the Metropolitan repertoire. The audience was mixed,

including ladies and gentlemen whose rating is social rather than musical, garbed in fashion's height, and many a young, advanced musical thinker whose presence graces exhibitions of contemporary music. The house had been sold out weeks ahead, and many hundreds clamored in vain for admission.

In the last issue of this journal my associate, Oscar Thompson, told of the premiere of these works in Philadelphia on April 11 and 12, having journeyed to the Quaker City to record his impressions. It becomes unnecessary, therefore, to list the numerous artists who contributed to the evening's entertainment.

Schönberg's Arresting Score

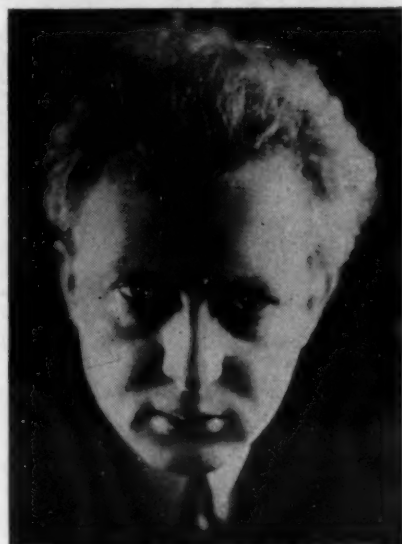
If Arnold Schönberg had written nothing but "Die glückliche Hand," he would, to my thinking, be worthy of the most serious consideration of all who interest themselves in the art of music. In this one-act music drama, which runs some twenty minutes, he has blazed a path that entitles him to all honor. The prodigiously difficult partitur, which Mr. Stokowski and his men surmounted in magnificent style, is the most arresting utterance I have listened to in many a day. This is music that woos no ear, music that paints no conventional picture with everyday means. On the contrary, it avoids all that we have associated with the music drama as left us by Richard Wagner and goes its own atonal way, searching for a new method, basing its very *raison d'être* on Schönberg's own theories and his own extraordinary manner of voicing them in choral and orchestral tone.

The orchestra, on the whole a restrained one, seethes with calm unrest. The chorus moans and wails dissonant measures by way of commentary in the manner of the Greek chorus. A single baritone, the Man of the drama, sings music that is as unvocal as it is unappealing, judged by convention. With this array of forces, aided by five mimes, a gripping drama is unfolded. Like it or not, you are convinced that you are listening to the musical speech of a giant in this world of lesser creative men: you are in the presence of an uncompromising, upright artistic soul, man whose mastery of his material is so complete that it baffles even the most jaded auditor.

Impressive Musical Experience

Only on rare occasions have I been spellbound as I was at this performance. And this despite the omission of the elaborate color scheme which Schönberg has prescribed to be used in the staging of the work and which Mr. Stokowski found it impossible to give us either in his Philadelphia or New York presentations, due to the old-fashioned lighting equipment of our major theatres. (It should be noted that small German cities, such as Duisburg and Breslau, have some time since made their stages competent for things which our Metropolitan lacks.)

Even in this music Ivan Ivantsoff was able to reveal a baritone voice of telling beauty and acting ability that should earn him a place on our leading operatic stage. This Russian artist deserves all praise for his distinguished achievement. The mimes were Doris Humphrey, Charles Weidman, Olin Howland and the Messrs. Lasky and Glenn. Robert Edmond Jones's sets and costumes were worthy. I found



Leopold Stokowski, Who Led the Important Schönberg and Stravinsky Works on April 22 and 23

little in Rouben Mamoulian's direction to suggest the skill which he has shown to be his strictly dramatic productions.

The audience was rather breathless when the final chord of "Die glückliche Hand" had been sounded. Its applause was not deafening, but it was sincerely expressed.

"Le Sacre" as Ballet

Stravinsky's "Rite of Spring" is musically no stranger to us. I feared that its rhythmic power, which caused a Paris audience to act riotously on May 29, 1913, would not be enhanced for those of us who knew it in the concert version. Nor was it. In fact the brutally frank music of the Russian iconoclast seemed less significant after the Schönberg than it has ever been before for us. It sounded quite tuneful, all this by way of Russian folksong and the influence of Rimsky-Korsakoff. The first five minutes recall that master again and again. I doubt if the score could have been written had that master not lived. Stravinsky was shown to be derivative. Schönberg was proclaimed to be indubitably Schönberg. No one but Schönberg could have written "Die glückliche Hand."

My feeling is that the "Sacre" has already begun to wear and that its once overpowering rhythmic innovations, its biting dissonances, its bold instrumentation, have lost much of their bewildering effect in the years that have passed. If the "Sacre" holds its place, it will be in the concert hall, not on the stage.

Leonide Massine's choreography was, like Nicholas Roerich's settings and costumes, properly Muscovite. The solo miming of Martha Graham rose to no heights. The ballet was well trained but much too small. They tell me Diaghileff had two hundred dancers in his "Ballet Russe" when he produced the work.

Mr. Stokowski's Achievement

In this, as in the Schönberg, it was Mr. Stokowski who achieved the memorable. He brought to his interpretation a stunning vigor, an incisive leadership that carried everything before it. At the close he came out with the artists of the stage for salvos of applause and finally told the audience how happy he was to partake in this evening of contemporary music and ballet. I wonder if he realized what a superb account his orchestra gave of

itself under his baton. We, who have listened to the Metropolitan's orchestra all season and have deplored the fact that a finer instrumental organization is not engaged to play our Wagner and other important operas for us, felt keenly the beauty of the Philadelphia Orchestra in this auditorium. No orchestra is too good for an opera house. That was proved conclusively this time, when one of the world's greatest symphonic orchestras played at the Metropolitan.

The program was repeated on the following evening, April 23, as the final New York concert of the season of the Philadelphia Orchestra.

Conductorless Symphony Orchestra

Conductorless Symphony Orchestra; soloists, Henry Cowell, pianist-composer; Serge Kotlarsky and Mitya Stillman, violinists; Carnegie Hall, April 26, evening. The program:

Concerto in D Minor for Two Violins and Strings Bach
Messrs. Kotlarsky and Stillman
Concerto for Piano and Orchestra (First Performance) Henry Cowell
Mr. Cowell
Symphony No. 3 in F, Op. 90 Brahms

The writer of these lines was making a first visit to this orchestra's doings. Theoretically he has always held that it had a genuine value, in that it made patent to many who do not realize it that an orchestra can play without a conductor, an excellent revelation in these days of prima-donna conductors and the hero worship that accompanies their activities.

What he heard on this occasion did not strengthen his theoretical approval. Messrs. Kotlarsky and Stillman played the Bach well, but there was a complete lack of rhythmic incisiveness in the opening movement that robbed it of its fundamental character. Only the slow movement came to a successful audition.

Mr. Cowell's audacious piece for piano and orchestra (he calls it concerto!) seems only noteworthy in that the composer has avoided the pitfall of writing a weak final movement (knowing that many great composers have failed in this respect) by repeating his first movement as his last! Beyond this one can only record that this is music of raw quality, very ugly and structurally weak. It belongs in the experimental laboratory rather than in the concert hall. The composer played it *fortissimo* and was recalled many times. A.

American Orchestral Society

American Orchestral Society, Chalmers Clifton, conductor; soloist, Carl Friedberg, pianist. Carnegie Hall, April 29, afternoon. The program:

Concerto grosso, No. 9 in F Handel
Concerto No. 2 in B Flat for Piano and Orchestra Brahms
Mr. Friedberg
Caprice on Spanish Themes, Op. 34
Rimsky-Korsakoff

Mr. Clifton could not have chosen a happier program than this one for his closing concert of the season. His very able players outdid themselves in the rarely played Handel concerto and accomplished the difficult part that is the orchestra's in the Brahms with amazing certainty of execution. Their work is truly noteworthy.

Only a handful of pianists essay this Brahms concerto. Most of them eschew it, and wisely. For even in this day of uncanny pianism, it is a work that can be entrusted to none but the elite. Mr. Friedberg is of these and he proved it incontrovertibly in a performance that had massiveness, tenderness, fleetness of fingers and subtlety of mind where each was required. The audience, quick to recognize his superb art, gave him ovation after ovation. The performance was an unforgettable one, a revelation of piano mastery in the cause of pure and noble music.

During the intermission, Franklin Robinson of the society's executive committee spoke briefly of the work of the orchestra. A.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALL-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans and Salter

113 WEST 57th STREET
NEW YORK

"Work—and Be Ready" Is Jagel's Advice to Singers

American Tenor of the Metropolitan Predicts an Opera Renaissance—Opportunities to Be Many for Future Stars—Champions English as a Singing Language

EVEN though some opera composers seem to have declared a moratorium, Frederick Jagel believes there is more work than worry ahead for opera singers. The Metropolitan tenor, who was an opera addict even when he was a choir boy soprano in fact, terms this the time for redoubled efforts on the part of those who interpret the Toscas, the Normas, the Siegfrieds and Canios to a listening world. Because after the moratorium, or the twilight of the opera gods, or whatever it is you wish to call this present transition period in the life of the elaborate musical art form, there will be not less opera but more. Then the well-prepared singer will shine in the bright light of a new operatic day.

"This is the time for opera singers to work harder than ever before," said Mr. Jagel, "Opera singers need not be alarmed over the present state of affairs. Opera as an art form is eternal. It will change as it has changed before but it will not die out. These things move in cycles. If now we are on the down stroke, there will soon be a great opera revival. Opera singers ought to be ready for it."

Philosophy of Effort

Opera revival or opera lull, the tenor in any case advocates the good old American doctrine of work. It is the crux of his advice to young singers, as it has been the crux of his personal doctrine.

In his early thirties, after three years at the Metropolitan, Mr. Jagel has just had his contract there renewed for a similar period. During his first season under the distinguished Gatti-Casazza, the young American made thirty-three appearances, which meant just so many chances to put the message of his voice before the opera-going public. It is a creditable number of performances, even for a seasoned member of the company. It is one of his reasons for believing that if a singer will only work, opportunity will come his way.

Consequently, whether the diligent young tenor is scheduled for a per-



Frederick Jagel, Tenor of the Metropolitan, as Rhadames in "Aida"

formance or not, he is occupied with one opera or another. It is his custom to add four operas to his repertoire each year, even if there is no immediate prospect of appearing in them, and quite apart from those in which he is appearing or in which he is understudying.

"The music of Verdi and Wagner is most sympathetic to me," said Mr. Jagel of his own preferences. Verdi at least has figured prominently in his

career so far. Gatti-Casazza offered him the Metropolitan contract, after the stocky young tenor, then singing in opera in Italy, sang most of the third act of "Aida" when he appeared for his audition. He began his service in the opera temple on Broadway as Rhadames.

An Operatic Romance

Puccini, too, has a special place in his affections. One of his favorite operas is "Manon Lescaut," first, he insists, because of the music, and secondly because of sentiment. To his Des Grieux, a young Scottish woman, preparing in Italy for an operatic career, made her opera debut as Manon. Today the young Scottish woman is the wife of the American tenor. Her chief concern at present is the welfare of John Jagel, aged seven months.

Mr. Jagel is by no means unfamiliar with the moderns. He created the role of Fra Gherardo in Pizzetti's opera, in its South American premiere in Buenos Aires during the 1928 summer season. During the past season at the Metropolitan he has been the dashing, adventurous, poetic hero in several performances of Rimsky-Korsakoff's "Sadko."

Mr. Jagel's occupation is also his hobby. Some day he hopes to increase his concert appearances. Now, in moments not devoted to opera, he is studying the literature of English songs. He does not subscribe to the theory that English is not a singable language. One of these days he will contribute to the destruction of that theory a concert program made up entirely of English songs from Purcell to our present composers in America.

ZELMA FRIEDMAN



Mr. Jagel "Snapped" with Benvenuto Franci, Baritone (Right), in front of the Opera at Sao Paulo, Brazil

HAROLD BAUER RETURNS

Appearances in Italy, France and Austria Marked Tour Abroad

Harold Bauer, pianist, returned on April 22 on the Paris after a two-months' concert tour abroad. In Vienna he appeared both in recital and with orchestra. In Paris, he gave two recitals, played in a sonata recital with Szigeti, and appeared with the Orchestra Symphonique under Monteux and with the Orchestre du Conservatoire under Gaubert. In Cannes, he was soloist with the orchestra conducted by Reynaldo Hahn. In all, he gave eighteen concerts in a month's time.

Mr. Bauer reports the state of music in Italy to be high. He tells of an interesting experience when playing in Naples at the San Carlo Opera House under the auspices of the Fascist organization. To the pianist's surprise, the audience listened for two hours and a half to a severely classical list with enthusiasm and even excitement!

After a few days' rest Mr. Bauer moved to his summer home at St. James, L. I. On May 19 he will appear with the Long Island Choral Society in Garden City. His master class for pianists opens in June.

LONDON SYMPHONY IN SPECIAL SERIES

Concerts for Professional and Business People Acclaimed

LONDON, May 5.—The series of concerts inaugurated here by Mrs. Samuel Courtauld and Dr. Malcolm Sargent has just concluded its first season, with all the indications of efforts well spent in the interests of art.

The plan as developed by Mrs. Courtauld provides for six Queen's Hall concerts by the London Symphony Orchestra with the assistance of conductors and artists of international reputation. This series is made available at reduced rates to professional clubs, business and social organizations, banks, etc. Furthermore, through Mrs. Courtauld's generosity, there will be from three to five rehearsals of the orchestra for every concert to insure the standard—a matter of particular gratification to the conductor. The present experiment is for three years, and it is hoped that next year the number of subscribers will be sufficiently large to make it possible to give the concerts in duplicate, that is, on two successive evenings, somewhat after the method employed in Berlin.

The first season had a subscription list of 1600, 700 seats being reserved for the general public at ordinary concert rates. Among the artists who appeared as soloists were Artur Schnabel, Frida Leider, Rosette Anday, Jacques

Urlus and Yelly d'Aranyi. The conductors included Bruno Walter, Otto Klemperer, Hermann Abendroth and Dr. Sargent. Among the works presented which were new to London were Bruckner's Symphony in C Minor, Bliss's Serenade for voice and orchestra, and Szymanowski's Concerto for violin.

G. DE C.

The Budapest String Quartet has been booked for a concert with the Buffalo Symphony Society. Its tour is under the management of Annie Friedberg.

IMPORTANT!

The following issues of MUSICAL AMERICA are desired to complete a file. Communications to Box M. S., Care of MUSICAL AMERICA, 113 West 57th Street, New York:

All copies of May, June and July, 1928;

August 11 and 18, 1928; All copies of September, 1928;

October 13, 1928;

All copies of November and December, 1928.

Miller-Ferguson Institute of Music

EUCLID BLDG. • ST. LOUIS

SUMMER SESSION—JUNE and JULY, 1930

Leo C. Miller - Pianist
Director

Bernard Ferguson - Baritone
Associate Director

Large Faculty of Specialists

COURSES IN { Piano, Voice, Harmony, Counterpoint, Composition, Instrumentation, Teachers' Course, History and Appreciation, Form and Analysis, Classes in Operatic and Oratorio Repertoire

ORCHESTRAL INSTRUMENTS AND ENSEMBLE BY MEMBERS OF ST. LOUIS SYMPHONY ORCHESTRA

The High Standards of this School are Recognized by Outstanding Music Educators of Europe and America.

STEINWAY PIANOS

CHICAGO SYMPHONY CONCLUDES SERIES

Intriguing Programs Given —Stock and Gordon Receive Ovations

CHICAGO, May 5.—For the two final programs of the Chicago Symphony no soloists were listed, but enthusiasm ran high over the most brilliant playing of the season. At the concerts of April 18 and 19, the following program was performed:

Overture, "The Russian Easter," Op. 36....
Rimsky-Korsakoff
Symphony No. 2, in E Minor, Op. 27....
Rachmaninoff
Excerpts from "Parsifal".....Wagner

The Rachmaninoff symphony has long been one of the favorites of Mr. Stock's repertoire. The present performance seemed to have been entirely restudied and most carefully rehearsed, with a resultant highly stimulating effect. The "Parsifal" excerpts, of seasonal pertinence, also received an unusually fine performance.

The final concerts of the season were given on April 25 and 26. The program:

Overture, "The Magic Flute".....Mozart
Symphony No. 1, in C Minor.....Brahms
Andante, from Symphonic Concertante for
Violin and Viola.....Mozart
Jacques Gordon and Joseph Vieland, soloists
Bolero.....Ravel
"The Pines of Rome".....Respighi

A more interesting list of music and a finer performance has not been heard here in many a day. Mr. Stock's reading of the symphony was a model of eloquence and orchestral virtuosity. The Ravel "Bolero," which now packs 'em in at every listing, had received the benefit of the conductor's omniscient inspection and the slight variations he introduced into the unbroken rhythmic flow added considerably to the general exhilaration.

The concert marked Jacques Gordon's last appearance at the concertmaster's desk, and he was given rousing applause at every opportunity. With Joseph Vieland of the viola section, whom he takes with him in his quartet, he gave a beautiful reading of the Mozart andante. The cadenza was from Mr. Stock's pen, a remarkably ingenious example of modern effects in a classic frame. At the conclusion of the concert the orchestra tendered Mr. Stock a "tusch," and there was loud and prolonged applause for all participants.

ALBERT GOLDBERG

BERLIN, April 15.—Julius Weismann, composer, of Freiburg, has completed an opera, "The Ghost Sonata," based on Strindberg's drama of that name.

Iowa State Music Clubs Meet

CEDAR FALLS, IOWA, May 5.—The annual convention of the Iowa Federation of Music clubs was held at the Iowa State Teachers' College on April 1 and 2. Mrs. Nellie M. Johnson, president of the state federation, presided at the sessions. The guest speaker was Dr. Frances Elliot-Clarke, who talked on "The Great Mission in Music" at the first evening session. The Cecilian Glee Club, Olive Barker, leader, and Margaretta Kerr, accompanist; the Bel Canto Glee club, Alpha Mayfield, leader, and Edna May Anderson, accompanist; and the Minnesingers, the Men's Glee Club, under Prof. W. Hayes, and Karl Nielson, accompanist, gave the musical program. Junior contests, in which there were fifty-nine entrants, were held on the second day of the convention.

Martha Baird Gives Reception for Koussevitzky and Schnabel

Martha Baird, pianist, entertained on the evening of April 12 at a reception in the studios of Walter Leary in West Eighty-fifth Street, in honor of Dr. and Mrs. Serge Koussevitzky and Artur Schnabel, noted Austrian pianist. The reception followed the last New York concert on that date of the Boston Symphony, at which Mr. Schnabel appeared as soloist. More than fifty guests attended, among whom were: Mrs. Edward Thaw of Boston, Dr. and Mrs. John H. Finley, Edward Johnson, Mr. and Mrs. Josef Lhevinne, Dr. Alexander Russell, Robert A. Shaw, Germaine Schnitzer, Mr. and Mrs. Taylor More, Mr. and Mrs. Samuel Strauss, Mr. and Mrs. G. H. Handel, Mildred Dilling, Povla Frijsh, Radiana Pazmor, Mrs. Eugene Bernstein and Olin Downes.

Opera by Cesare Sodero to be Produced in Venice

The premiere of an opera, "Russian Shadows," by Cesare Sodero, New York radio conductor, will take place before the end of May in Venice, it was learned here recently. It will be produced by Paul Longone, well-known impresario, and the company will include several American singers. The work has been twice given over the radio here, with the composer conducting.

Ricci to Give New York Recital

Ruggiero Ricci, boy violinist, who made his New York debut this season, will make his first New York appearance of the coming season in recital at Carnegie Hall on Oct. 17.

RICHMOND HAS GALA SEASON OF OPERA

Metropolitan's First Visit Brings Three Brilliant Presentations

RICHMOND, May 5.—The first series ever given in Richmond by the Metropolitan Opera Company opened in the Shrine Mosque on the evening of April 28, when a gala performance of "Traviata" was sung before a large and enthusiastic throng. Capacity audiences were the rule during the three days.

The leading roles in the Verdi opera were sung by Lucrezia Bori, Beniamino Gigli and Giuseppe De Luca, each of whom contributed glorious voice and excellent acting.

Noted Singers Heard

"Aida" was sung on Tuesday, and "Tales of Hoffmann" and "L'Elisir d'Amore" on Wednesday; In the brilliant casts were Leonora Corona, Rosa Ponselle, Giovanni Martinelli, Antonin Trantoul, Giuseppe de Luca, Julia Claussen, Alfredo Gandolfi, Marion Telve, Aida Doninelli, Mario Basiola, Philine Falco, Minnie Egner, Henriette Wakefield, Lawrence Tibbett and Beniamino Gigli. Vincenzo Bellezza and Louis Hasselmans were the conductors.

Among the visitors in the city for the opera were Otto H. Kahn, his

daughter, Mrs. John Barry Ryan, Jr., and Princess Xenia of Russia.

Guy Maier to Teach at Michigan University Summer School

ANN ARBOR, MICH., May 5.—Guy Maier, of the piano faculty of the University of Michigan School of Music, is having a particularly busy season. Besides giving thirty concerts with Lee Pattison, Mr. Maier has made four orchestral appearances and has played in twenty of his programs for young people. His experimental courses at the University School of Music here have attracted widespread attention. These have been so successful that the University offers similar courses by Mr. Maier for the summer school, June 30 to Aug. 22.

Dalies Frantz, Juilliard student of Mr. Maier, has played in forty concerts this season. Within the last two weeks he has played in Boston at Jordan Hall and at the faculty concerts in Hill Auditorium, Ann Arbor.

Mr. Maier is now giving a short supplementary course at the Gunn School in Chicago and has been teaching privately in Boston. After his appearance at the Ann Arbor May Festival, Mr. Maier plans to sail for a few weeks in Europe.

Cincinnati Conservatory of Music

Founded 1867

Affiliated with the University of Cincinnati
Member of National Ass'n. of Schools of Music

Sixty-fourth Summer Session—June 20th to August 1st, 1930

Supervisors' Courses (General and Instrumental) leading to
Diplomas and Degrees (B.S., University of Cincinnati)

Graduate Courses, leading to M.A. in Education, Master of Music
and Master of Fine Arts

Private instruction in Voice and all instruments by artist teachers.

Theory, Composition and Conducting

Cincinnati District High School Orchestra

Cincinnati Zoo Opera Company in daily performances of Grand
Opera

BERTHA BAUR, President and Director

Burnet C. Tuthill, General Manager

Send for bulletin to A. M. Howard, Registrar
Highland Ave., Burnet Ave. and Oak St., Cincinnati



MYRA HESS

RETURNS TO AMERICA

For Entire Season 1930-31

Opens in New York, November 8th

For remaining dates communicate at once

Exclusive Management:

Steinway Piano

ANNIE FRIEDBERG - - - Fisk Bldg., New York

Columbia and
Duo-Art Records

Art of the Pianist Enhanced by Scientific Research

Otto Ortmann's New Book on Muscular Action in Piano Playing Brings Valuable Findings—Theories Borne Out by Laboratory Experiments and Analyses

By Harold Morris

[Mr. Morris, the well-known pianist who wrote this review, is a member of the piano faculty of the Institute of Musical Art of the Juilliard School of Music.—Ed. MUSICAL AMERICA.]

IN "The Physiological Mechanics of Piano Technique" (New York: E. P. Dutton & Co., Inc.), Otto Ortmann, director of the Peabody Conservatory of Music, has written a treatise significant in its approach to the subject, comprehensive, and highly technical, and lavishly illustrated. It should interest serious pianists.

It is the work of a man both scientist and pianist, who acknowledges an experimental preparation of some five years, and was written with apparently full understanding of the books of earlier investigators, of whom are mentioned Tetzel, Steinhäuser and Breithaupt in Germany, Matthay in England, Jaell in France, Brugnoli in Italy. Mr. Ortmann deplors the fact that too often these volumes remain in the libraries with leaves uncut.

Practically every phase of piano technique is considered: relaxation, contraction, weight-transfer, co-ordination, looseness, mechanical forces, etc., but in terminology and from a viewpoint quite new and different to most pianists.

Laboratory Findings

Every idea and theory presented is supported by experiments, checked by repetitions, and based upon "physiological and mechanical theory, with the laws of which the records must agree if they are to be considered valid." The real worth of this experimental study future pianists alone can fully attest. It is clear that the understanding of the book necessitates the establishment of a separate course, with laboratory methods, in our conservatories and colleges.

The earlier chapters deal with fundamental principles of physics, and of the skeleton and joints used in piano playing. Various movements are minutely analyzed, such as shoulder-girdle, shoulder-movement, elbow, radio-ulnar, wrist, thumb and finger movements, from which are summarized (p. 39): (1) "That practically all movements of piano technique are movements in more than one joint, in spite of the attempts of many pedagogues to restrict them to a single joint. (2) That the range of movement is ample to cover any point in the entire sphere of movement, limited by the length of the extended arm. (3) That the main source of movement is never in the joint that is actually moving."

Anatomy and Art

There follow chapters on States and Properties of Muscles, The Neural and Circulatory Systems, Geometries, Action and Reaction, Activity and Passivity, Co-ordination and Incoordination, each supplemented by copious illustrations and summarized by helpful conclusions. In many of the discussions an understanding of the laws of



Otto Ortmann, Author of Significant Book on Physiology of Piano Playing

physics and anatomy is necessary, but the application to the pianist is to the point and supported always by repeated tests. It may be reasonably asked what have the laws of physics and anatomy to do with art, with beauty, with interpretation? The future pianist-scientist can alone answer with authority! The successful pianist has no doubt already applied these laws, consciously or unconsciously.

Theories on Relaxation

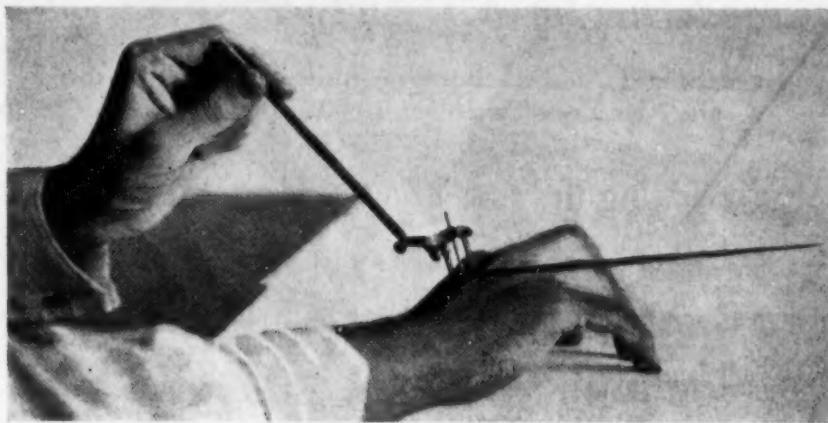
There are chapters of special significance to pianists. On the subject of Relaxation, it is observed: (a) "In order to maintain a joint at a given position in space, without external resistance at this point or at an intervening point, all other joints between this point and the trunk must be fixed to an extent sufficient to overcome the weight of the intervening parts. The shoulder supports the entire arm, the elbow supports the forearm and hand, the wrist supports the hand, and so on. (b) In order to maintain the fingertip in a fixed position upon a key, not more than one joint may be in full relaxation between this point and the shoulder-girdle. All other joints must be fixed at least to the point necessary to overcome the weight of the intervening parts."

On Weight-Transference

As to the important subject of weight-transference, the following law was formulated (p. 137): "At a given speed only a certain amount of weight can be transferred from one finger to another. In a piano or pianissimo trill, it is possible, if the speed be not too great, to transfer the greater part of the weight used in the production of the tones, whereas in a loud trill only a very small part of the weight is transferred."

As to Tremolo it is stated: "As soon as the movement is carried beyond the point where the fifth finger comes into contact with the key, the movement changes from a forearm to an upper arm rotation." And later (p. 198) "in staccato touches the weight of the arm is carried by the shoulder muscles. There can be no weight resting upon the keys in any staccato form."

In the chapter, Finger Stroke, it is concluded that "flat fingers are con-



Photographs, Courtesy of the Publishers

Instrument for Recording Contractions of Finger-Extensors

Below—A Laboratory Recording, Showing Arm-Rotation in the First Four Measures of Chopin's Etude in F Major



ducive to speed in finger sequences, curved fingers to force. In a series of earlier experiments I have shown that, normally, we tend to play louder with a curved than a flat finger." A rather startling pronouncement is (p. 243): "However fanciful our conception of the artistic phases of piano touch may be, whatever poetic qualities we assign to the piano tone, the fact remains that percussion and intensity are the only determinants."

As to Scales it is said: "The thumb does pass under the second finger in a normal rapid scale, but the actual amount of passing under decreases as the speed is increased. In passing under it never, in any of the records secured, completed its shift while only the second finger played, but covered the distance while the second and third fingers played."

Hand Movements Charted

Two interesting charts of hand movements, with the accompanying music, are given on page 290. Of miscellaneous movements it is written (p. 244): "In each case we find the entire muscular system of the arm at work, and in many cases, that of the shoulder as well. If the older school of pedagogy, which insisted upon a rigid arm and quiet hand, erred on the side of too little movement, the modern relaxation school errs equally on the side of too much movement."

Then ensues a detailed study of individual differences of arms, hands, weight, etc., and a chapter on Tone Qualities. Here the scientist in Mr. Ortmann supersedes the musician when he states (p. 356): "Imagination is an accepted and much sought after factor in all artistic playing, yet its operation in the case of a single tone is often flatly denied and ignored. The same power of imagery that conjures up pictures for a composition is at work

for the single tone." A startling pronouncement and one that will probably be accepted by but few!

Finally it is observed (p. 376): "When Hofmann plays the March from the 'Ruins of Athens,' he does not do so with relaxed arms; when Hutcheson plays the G Sharp Minor Etude of Chopin he does not transfer weight from key to key." Do Hofmann and Hutcheson agree?

A Stimulating Work

The bibliography that concludes is most varied and extensive, and shows a careful, deliberate preparation and study for the task. However one may doubt the ultimate value or immediate musical application of the experiments and the principles enunciated, one cannot overlook the zeal and enthusiasm that are manifest throughout the volume, and is convinced that, from Mr. Ortmann's viewpoint, the subject has been investigated in a most comprehensive manner. Rather than a book to be quickly read and digested, it is a reference book with significant details and illuminating inferences, and should do much to bring new light and a fresh grasp of the problems that confront every pianist. It is assuredly stimulating!

Zecchi to Play in Many Cities

Carlo Zecchi will arrive in this country for his first tour next January. That month the young Italian pianist is scheduled to play in Washington, D. C., Guelph, Sioux City, Winnipeg and Montreal. He will give a New York recital during the first week in February in Carnegie Hall. On Feb. 6 and 7 he will be soloist with the St. Louis Symphony. Recitals in Kansas City, Nashville, Tallahassee and Syracuse will follow. On Feb. 20 and 21 Mr. Zecchi will be soloist with the Cincinnati Symphony.

"The glowing and deeply sympathetic conducting of Mr. Stoessel"—

Richard Aldrich, the distinguished critic, wrote this in the New York Times on April 12, 1930:

reviewing the first New York performance of

Bach's "The Art of Fugue"

conducted by

ALBERT STOESSEL

with the
Juilliard Graduate
School Orchestra
at the Town Hall



Mr. Aldrich in the Times:

If any of the numerous tribe of Bach commentators had been at the Town Hall last night—and they include some of the best and most highly regarded writers on music of the last century—they might have learned something to their advantage.

The profound impression made by the performance was due, first of all, to the glowing and deeply sympathetic conducting of Mr. Stoessel, to whom the work with all its intricacies was as an open book, and who had found in it so many of the wonderful things Bach had put there, and burned to show them forth. His young people did remarkably well by a difficult score and were obviously filled with his contagious enthusiasm.

Herbert F. Peyser in the Evening Telegram:

It is utterly impossible in the limited space of the present review to consider either the history or the technical immensities of Bach's swan-song. But the overwhelming disclosure which last evening dashed into atoms the decades of prejudice and preconception fostered in libraries and conservatories was that the "Art of Fugue" is a colossal, palpitating masterwork, of incredible beauty, emotional power and variety (even despite its steadfast adherence to the key of D minor); of a vitality totally unsuspected by anyone who merely peruses its pages at the piano; and, in some outstanding respects, different from anything else Bach ever wrote.

The Sun:

The performance of the splendid though long work as a whole did only honor to Mr. Stoessel and his assistants. The great variety of fugues and canons were played with admirable precision and color, and the numbers bearing more heavily upon the orchestration, including brass and organ, progressed with a tonal sonority and dignity of style very impressive.

Steinway Hall, 113 West 57th St.
New York

Noel Straus in the Evening World:

Mr. Stoessel's interpretation gave scant heed to the notions aired by Graeser as to how his edition should be played. But doubtless his reading was all the better for evading those precepts, which are mentioned later on in this review. What was of much more vital importance was his ability to give life, meaning and color to a much maligned creation. Graeser's orchestration may not be without its faults. But if it could prove as impressive as it did under the none too skilful treatment of a body of young students, it is easy to imagine how overpowering it would become if projected by an orchestra of the first rank.

Goossens Leads Pittsburgh Players; Stock Orchestra Heard in Visit

Spalding Is Soloist in Final Concert of Local Symphony — Chicago Players Give Local Premiere of Ravel's "Bolero" — Ponselle Among Recitalists

PITTSBURGH, May 5.—The last month has brought a deluge of concerts and recitals. The Pittsburgh Symphony gave its last and finest concert of the season in Syria Mosque on April 6, the program comprising Berlioz's "Roman Carnival" Overture, Vaughan Williams's "London" Symphony and Liszt's Second "Hungarian" Rhapsody. The guest conductor was Eugene Goossens, who is now well known here and who exerted his usual charm over the vast audience which crammed the hall. Albert Spalding was soloist, playing the Lalo "Symphonie Espagnole" in a ravishing manner, and creating a furor. Two encores were added, in which the violinist was accompanied by André Benoist.

Under the commanding leadership of Frederick Stock, the Chicago Symphony gave a concert in Syria Mosque on March 31, under the auspices of the Pittsburgh Orchestra Association. The program consisted of a Bach Concerto for strings, Brahms's Third Symphony, excerpts from "Siegfried" arranged by Mr. Stock, and Ravel's "Valse" to all of which the genial conductor voluntarily added Ravel's "Bolero," which thus attained its first Pittsburgh performance.

Mendelssohn Choir Heard

The Mendelssohn Choir, conducted by Ernest Lunt, gave its final concert of the season in Carnegie Music Hall on April 8. Works of Pergolesi, Besley, Holst and Joseph Ciokey were heard, the latter composer's cantata, "For He is Risen," being sung here for the first time. The choir was in its best form. The soloist was Leonora Cortez, pianist, making her debut here. Her two groups aroused enthusiasm. Soloists from the choir were Grace Wise, Velma Oakley, Raymond Taylor, Erbin Thomas, Irene Cramblet, Nell Welsh and Eda Kreiling. Earl Mitchell, was at the organ and Mildred C. Fey at the piano.

An extremely interesting list is announced by the choir for next season, including Kodaly's "Psalmus Hungaricus," Hanson's "The Lament of Beowulf," Elgar's "Dream of Gerontius," and Piechler's "Sursum Corda."

The P. M. I. Chorus, under Dr. Charles N. Boyd, presented Balfe's "Bohemian Girl" on April 8. It was admirably done. The participants were Regina Spilker Linn, Dora B. Moorehead, Robert Toppring, Doyle Bugher, Robert Owrey, Earl C. Cleveland and Frank Kennedy.

Rosa Ponselle was presented in recital by May Beegle in Syria Mosque on April 7. In a varied program, the artist completely satisfied a large audience. She was aided at the piano by Stuart Ross, who also played two groups of solos.

Norman Fraumenheim presented Sigismond Stojowski, pianist, in recital in the Hotel Schenley ballroom on April 5, in a standard program, excellently played. It consisted of works by Saint-Saëns, Schubert, Paderewski, Debussy, Granados, Stojowski and Chopin. A

large audience attended. After the concert a reception was held in the home of Mr. Fraumenheim.

WILLIAM E. BENSWANGER

DEBATE COPYRIGHT CHANGE

Second Hearing on Vestal Bill Held Before House Committee

WASHINGTON, May 5.—Elimination of the legal restriction providing for payment of a maximum fee of two cents on each mechanical record or music roll of copyrighted musical compositions was again strongly urged by Gene Buck, president of the American Society of Composers, Authors and Publishers before the House Committee on Patents at hearings on the Vestal bill recently. The hearing held by the committee was the second on the bill (H. R. 9639) to repeal this provision of the copyright law.

Mr. Buck advocated full and complete freedom for the composer to obtain whatever price he could for the use of his composition, just as do those in other lines of endeavor. The present law provides that any manufacturer of phonograph records or perforated music rolls may use any copyrighted musical composition on payment of the fee, the royalty being limited to two cents for each record or roll.

Opposition to the measure was expressed in a brief filed with the committee by William J. Donovan, New York, representing the Radio-Victor Corporation of America, the Columbia Phonograph Company, Inc., and the Brunswick-Balke-Collender Company. It was contended in the brief that accessibility to copyrighted musical compositions should be preserved and that the bill, if enacted into law, would make possible monopolies by publishers as well as by copyright owners.

A. T. M.

Music to Be Featured in San Jose Fiesta

SAN JOSE, CAL., May 5.—San Jose's annual Fiesta de las Rosas will be held this year on May 15-17, with the floral parade scheduled for the late afternoon of May 17. "Songs and Music" has been adopted as the theme idea for the event, and each float will represent some popular or old-time song.

An outdoor pageant, "The Madonna of Monterey," written by Mrs. Fremont Older and starring Charlotte Walker, noted actress, will be presented on the grounds of the State Teachers' College, under the direction of Reginald Travers of San Francisco. It is based on an early episode in California history.

M. M. F.

Allan Jones Heard in Toronto Opera Broadcasts

Following previous successes this season in Toronto in stage presentations of Vaughan Williams's opera, "Hugh the Drover," Allan Jones, tenor, of this opera on April 4 and 20 from appeared in two broadcast performances the Toronto station.

Metropolitan Musical Bureau Moves into New Offices

The Metropolitan Musical Bureau moved into new offices in the French Building, 551 Fifth Avenue, on April 28. The Bureau was formerly located at 33 West Forty-second Street.

STOKOWSKI ENDS YEAR WITH NOVELTY

Work by Coppola Included
on Request List—Psalm
by Roussel Heard

PHILADELPHIA, May 5.—When it comes to their choice of symphonic programs, Philadelphia Orchestra audiences are still very conservative. Though they have been persistently and patiently trained during the past ten years by Leopold Stokowski in the advances of music into modernism and futurism, when it is a matter of their own election, they refuse their suffrages to any of the very numerous specimens of the neo-musical school.

Not a modernist figured on the list of numbers receiving the highest number of votes in the balloting for the annual request program, except Stravinsky, with his "Fire Bird," which came ninth on the list of miscellaneous numbers.

The program receiving the largest number of votes, and played at the concerts of April 25-26, was: Franck's D Minor symphony, Wagner's "Meistersinger" Prelude and the Ravel "Bolero."

The request program was given very effectively by Mr. Stokowski and the Orchestra on Friday afternoon, April 25, and Saturday evening, April 26, before audiences which literally occupied every seat in the Academy and which displayed a vast deal of approbation for the program which they, and not the conductor, had selected. After some of the numbers, the collective orchestra was turned into a sort of multiple jumping jack, rising at the conductor's behest to share in the whirlwinds of applause.

Coppola Novelty Applauded

Interestingly enough, at the Saturday evening concert, the biggest applause came for the "Burlesque" by Coppola, which was interpolated among the requests, postponed from an earlier concert because the music had not arrived. As it is a very modern work in its inspiration, harmonies and instrumentation, this is to be interpreted as a gesture of appreciation. The audiences here, although they may not vote for modern compositions, have always shared with Mr. Stokowski his very tenable view that these works deserve a hearing.

The Coppola number is strongly rhythmized throughout, with many definite jazz effects. Some parts sound very much like a New Year's Eve celebration, employing all the festive

colors of that event. The instrumentation is very skillful, utilizing up-to-the-minute devices, such as muted trumpets, trombone glissandos, saxophone wails, and eccentric use of the traps. Zestfully played by Mr. Stokowski and the orchestra, it proved highly enjoyable. The Ravel "Bolero," heard here now three times within a few weeks, once conducted by Mr. Toscanini and twice by Mr. Stokowski, affirmed the impression that it is much more than a mere piece of virtuoso instrumentation, facile and ingenious as it is.

Roussel Psalm Heard

The penultimate programs of the orchestra, given on Saturday evening, April 19, and Monday afternoon, April 21—no concert is given on Good Friday—was in marked contrast to its predecessor, the Schönberg-Stravinsky program, and parts of its successor, the request program. It was very decorously and appropriately made up of Bach for a first part, the "Wachet auf, ruft uns die Stimme," the Concerto in D Minor for two violins, and the Passacaglia in C Minor, and of Roussel's "Psalm Eighty" and the Good Friday music from "Parsifal" for the second half.

In the decade or so since he has taken to orchestrating Bach and interpreting the works, Mr. Stokowski has become a very great Bach conductor. His work in this program was notable, especially in the incomparable grandeur of the Passacaglia. The double concerto for violins proved very interesting and was played well by Grisha Monasevitch and Alexander Zenker on Saturday and Jascha Simkin and Herman Weinberg on Monday.

The Roussel Psalm, given for the first time here, brings modernism to the large choral forms. It is very intricate in structure, both for voices and accompaniment, achieving what unity it has by the repeated chorale. The complications of the choral sections were very finely clarified by the Mendelssohn Club, trained by Bruce Carey. Dan Gridley had the tenor solo part, of much difficulty, and sang it admirably. W. R. MURPHY

Pinnera Engaged for Recital in Evansville

A fall recital engagement for Gina Pinnera will be in Evansville, Ind., on Nov. 10. The popular soprano has recently been singing in Havana, Cuba, under the auspices of the Sociedad Pro-Arte Musical of that city.



Photo by Anne Donahue

MARTHA
ATTWOOD

Soprano

formerly of Metropolitan Opera Co.

Private Musicales	Great Neck, N. Y.	Oct. 6, 1929
Musicians Club of New York	New York	Oct. 21, 1929
National Arts Club	New York	Oct. 21, 1929
Customs House Concert	New York	Nov. 8, 1929
General Motors Hour (Armistice Day Broadcast)		Nov. 11, 1929
Arnold Volpe Composition Concert at Golden Theatre	New York	Nov. 17, 1929
Private Musicales	Great Neck, N. Y.	Dec. 1, 1929
"Mimi" in "La Bohème" (Boston Opera Co.)	Boston	Dec. 5, 1929
Recital, Lasell Seminary	Auburndale, Mass.	Dec. 9, 1929
Soloist, Verdi Club	New York	Dec. 13, 1929
Soloist, "Messiah"	Cleveland	Dec. 15, 1929
Private Musicales	Great Neck, N. Y.	Dec. 25, 1929
Inaugural Recital, The New Yorker	New York	Dec. 28, 1929
Recital, Lakeside Golf Club	Great Neck, N. Y.	Dec. 31, 1929
Concert, Metropolitan Opera House	New York	Jan. 12, 1930
Soloist, New York Chamber Music Society	New York	Jan. 19, 1930
Recital, Dobbs Ferry Woman's Club	Dobbs Ferry	Feb. 3, 1930
Recital	Arlington, N. J.	Feb. 4, 1930
Recital, Criterion Club	New York	Mar. 7, 1930
Soloist, Atwater Kent Hour Broadcast	New York	Mar. 9, 1930
Soloist, Jersey City Choral Ensemble	Jersey City	April 4, 1930
Took place of Giannini in first NBC Times Square Studio Broadcast (Released on own request from present Metropolitan Opera contract)	New York	April 7, 1930
Soloist, Forest Hills Choral Society	Forest Hills	April 11, 1930
Soloist, Moslem Temple Musicales	Detroit	April 16, 1930
Soloist, National Democratic Club (Anniversary of Thomas Jefferson Dinner)	New York	April 26, 1930
Reengaged, Atwater Kent: Gala Concert	New York	May 11, 1930
Soloist, Sunoco Hour Broadcast	New York	May 20, 1930
Broadcast, Station WEA	New York	June 8, 1930

Detroit Times, April 17, 1930

Miss Attwood revealed herself as the possessor of a full, flexible soprano voice, as well as a fine exponent of that none-too-easy art of lieder singing.

Management

NBC ARTISTS SERVICE
George Engles, Managing Director
711 Fifth Ave., New York

SUMMER STUDY

UNIVERSAL SONG

Voice Culture Course for Classes, Teachers' Training Classes

Conducted by Haywood Institute Faculty Members

UNIVERSITY OF ROCHESTER
Eastman School of Music,
Rochester, N. Y.
June 23 to July 26

Frederick H. Haywood, Instructor

PENNSYLVANIA STATE COLLEGE
Institute of Music Education,
State College, Pa.
June 30 to August 8

James Woodside, Instructor

RUTGERS UNIVERSITY
New Jersey State College,
New Brunswick, N. J.
June 30 to August 8

Walter Butterfield, Instructor

UNIVERSITY OF CALIFORNIA
Extension Division, Oakland and San Francisco
August 18 to September 20

Frederick H. Haywood, Instructor

Bulletins and complete information for each center sent on request.

HAYWOOD INSTITUTE OF UNIVERSAL SONG

520 Steinway Hall

113 West 57th St.

New York

Rosa Raisa Concludes Year of Many Triumphs in Opera and Concerts



Rosa Raisa, Soprano of the Chicago Civic Opera, Who Sang in a Benefit for the Scholarship Fund Which She Founded

CHICAGO, May 5.—Following a strenuous season as a leading dramatic soprano of the Chicago Civic Opera, Rosa Raisa will shortly sail for Europe to enjoy a well-earned vacation. Mme. Raisa is looking forward to the coming summer especially, as it will be the first opportunity she has had since the war to visit her mother's grave, near the old home in Beylastok, Russian Poland.

The past year has been an especially active one for the popular singer. Previous to the opening of the Chicago Civic Opera season, she sang in twenty performances at the Teatro Colon in Buenos Aires. Returning to Chicago, she was chosen to head the cast which presented the inaugural performance of "Aida" in the new Civic Opera House. Besides singing her usual repertoire during the season, Mme. Raisa was heard in the title role of Zandonai's "Conchita," in which she scored one of the outstanding successes of her career. At the close of the home season of the Civic Opera, she was heard throughout the country on the annual ten weeks' tour of the Civic Opera. In addition to fulfilling this heavy

schedule, the noted singer found time for sixteen concert engagements during the opera season.

The final concert of Mme. Raisa's season was her annual appearance in Chicago for the benefit of the scholarship fund which bears her name. Her husband, Giacomo Rimini, Civic Opera baritone, shared the program with her, and the accompaniments were played by the entire Civic Opera Orchestra. A capacity audience attended the event, the proceeds of which will be used to send three young singers to Europe for further study.

SCHOLARSHIP FUND GIVEN TO NEW ENGLAND SCHOOL

Will of Late Samuel Carr Bequeaths \$50,000 to Conservatory for Church Music Study

BOSTON, May 5.—The New England Conservatory of Music has received the sum of \$50,000 under the will of the late Samuel Carr, the income to be used for assisting one or more talented students of music. The will provides that, so far as practicable, students shall be selected for assistance "whose tastes incline them to make a special study of sacred music and who desire to become specially fitted to lead the musical worship of our churches."

The acquisition at the Conservatory of the Samuel Carr Fund follows upon the recent receipt of the Lotta Educational Fund of \$25,000 for the benefit of women students of music, established by the will of Lotta Crabtree, famous actress. It has been announced that the school will receive \$100,000 for scholarships and instruction under the will of Charles H. Ditson.

Mr. Carr, who died May 29, 1922, was president of the board of trustees of the Conservatory, having in 1916 succeeded the late Eben D. Jordan in this position. He had been a trustee since 1893. He was also a talented musician and a proficient organist.

After her husband's death, Mrs. Carr gave to the school the fine three-manual organ which had been at the Carr residence, and a large collection of works from his musical library. In finishing the Carr memorial room, for installation of this organ, the Conservatory had the generous interest of Mr. Carr's daughter, Mrs. Charles F. Lealand.

Muriel Kerr Completes Lengthy Tour

Muriel Kerr, pianist, has just completed her first concert tour, which comprised thirty engagements from coast to coast. Miss Kerr made two appearances as soloist with the Cincinnati Symphony, the same number with the Denver Symphony and one with the Dallas Symphony. She gave recitals in Toronto, Scranton, Buffalo, Ottawa, New York, Atlanta, Dallas, Savannah, Glens Falls, Lowell, Harrisburg, Bryn Mawr, Columbia, Providence, Syracuse, Brooklyn, Pottsville, Philadelphia, Washington, Richmond, Leominster, San Francisco, Santa Barbara and Los Angeles in the order given.

Newark Music Foundation Chorus Presents "Elijah"

NEWARK, May 1.—The Music Foundation Chorus, led by Robert Crawford and assisted by members of the Newark Symphony, gave a commendable performance of Mendelssohn's "Elijah" in the Broad Street Theatre on the afternoon of April 27. The large audience gave the artists a most enthusiastic reception. P. G.

Musical Events in Central Europe Bring Opera and Concert Novelties

(Continued from page 5)

voice with organ accompaniment, all manifesting a marked similarity in treatment and a peculiarly autumnal tone that sometimes amounted to acute monotony. Kaminski seems to be riveted to "villainous melancholy" and, like all specialists, has been inclined to overwork the vein. Those unsympathetic with his mode of expression therefore accuse him of lack of imagination, arid inspiration, indifferent workmanship as regards incisiveness of touch, and a lack of that temperamental fervor that makes the sometimes flaccid outpourings of a St. Theresa mercurial even to those of a less refulgent order of saintliness.

The two songs, "Das Wessobrunner Gebet" and "Jttivulakam 27," were unquestionably the finest offerings, although two of the choruses, "Der Mensch" and "O Herr Gott," were not altogether barren of phantasy—in spots. On the whole, the consensus of opinion was that the concert had not helped Kaminski's cause. But few modern talents can pass unscathed through such a trial, and real judgment will have to rest ultimately on the reaction to the works when considered individually or in more diversified company.

Hindemith Plays His Concerto

At the Ninth Philharmonic Concert of the Furtwängler series, Paul Hindemith (another *casus belli*) played his new Concerto for viola and large chamber orchestra. This work, which consists of two main parts of three subdivisions each, is amply long and possesses all the characteristic traits of Hindemith's later works, particularly the abrupt endings. The first and second violins and violas had been omitted and the orchestra reduced to cellos and contrabasses, in consideration of the solo qualities of the viola. While Hindemith proved a brilliant interpreter of his own muse, the work seemed to make little impression beyond the usual friendly reception accorded to indigenous products, with an added bow to the witchery of Furtwängler.

After the tidal wave of experimen-

tation which has passed over the German opera houses during the past weeks, the revival of "Don Giovanni" at the Civic Opera on the evening of April 12 was like a summer breeze laden with the scent of apple blossoms. With such a galaxy of stars as Furtwängler as conductor, Max Slevogt as scene designer and all the vocal favorites from Ivogun down to Kipnis, the performance was destined to be a gala from the outset.

Slevogt's scenery is familiar from the famous Dresden production, but its pastel refinements are infinitely soothing after the modern vagaries, and furthermore made the most picturesque of backgrounds for Furtwängler's tonal magic. On this occasion the orchestra had a shimmering quality that was almost ethereal in its elusiveness, resulting in a small triumph for Furtwängler, who at present is by far the most popular idol of the German public. The title role was sung by Hans Reinmar without much trace of demerit; Kipnis was a melodious, albeit massive, Leporello, and Maria Ivogun, an incomparable Zerlina. Fiddler caroled his fuzzy way through the vocal intricacies of the faithful Don Ottavio. Rose Pauly and Kate Heidersbach were the perplexed ladies.

Wunsch Opera in Premiere

"Irreland," a new opera by Hermann Wunsch, had its first performance at the Civic Opera in Osnabrück on April 11 with considerable success. It was hailed, however, as another of those stylistic experiments that are springing up on German soil with the impudent bravado of a yellow crocus. Wunsch has composed five symphonies, several concertos and two other operas, and has gained considerable repute owing to his frequent contributions to the programs of festivals devoted to contemporary music. The libretto of this work, which was originally called "Fieber" (Fever), was written by the composer and is based on an incident in Dostoevski's "Raskolnikov," developed in modern film style. The work consists of two acts and ten scenes connected by short interludes, and is the usual fabric of atonality and jazz.



PEABODY CONSERVATORY
BALTIMORE, MD.

OTTO ORTMANN, Director

SUMMER SESSION

JUNE 23 to AUGUST 2

Staff of eminent European and American Masters, including:

Chas. H. Bochau	Lubov Breit Koefer
Austin Conradi	Louis Robert
Frank Gittelson	Pasquale Tallarico
Carlotta Heller	Howard R. Thatcher
J. C. Van Hulsteyn	Mabel Thomas

Tuition: \$20 to \$35,
according to study

Circulars Mailed

Arrangements for classes now being made

FREDERICK R. HUBER, Manager

CONSERVATORY OF BASLE (Switzerland)

DIRECTOR: DR. FELIX WEINGARTNER

TWO CLASSES OF CONDUCTING

Under the *personal* direction of
Mr. Felix Weingartner

1. Class for Beginners, from the 1st October, 1930, to the 30th of June, 1931.
2. Master Class in June, 1931. Full Orchestra (Professionals)

Information by the Administration of the Conservatory

EUROPEAN GRAND OPERA, Inc.
PRESENTS
THIRD AMERICAN TRANSCONTINENTAL TOUR
SEASON 1930-1931
OF THE
**GERMAN
GRAND OPERA**
COMPANY

J. J. VINCENT, Managing Director
GERALDINE C. HALL, Treasurer

IN A REPERTOIRE OF THE IMMORTAL MASTER WORKS OF
RICHARD WAGNER

"DAS RHEINGOLD" • "DIE WALKURE" • "SIEGFRIED" • "GOETTERDAMMERUNG"
"TRISTAN UND ISOLDE" • "DER FLIEGENDE HOLLAENDER"

AND

WOLFGANG MOZART'S "DON GIOVANNI"

ALSO

THREE ADDITIONAL OPERAS TO BE ANNOUNCED LATER

A COMPANY OF 150
WORLD FAMOUS PRINCIPALS :: FULL ORCHESTRA AND CHORUS
UNRIVALLED SCENIC INVESTITURES AND STAGE EQUIPMENT

APPLICATIONS FOR DATES NOW BEING ACCEPTED

FOR TERMS AND FURTHER INFORMATION, WRITE

EXECUTIVE OFFICES:

EUROPEAN GRAND OPERA, INC.

SUITE 2358-59, 11 WEST 42nd STREET • NEW YORK, N. Y.

Chauncey Parsons to Sing Leading Roles in Light Opera Revivals



Photo, De Haven

Chauncey Parsons, American Tenor

CHICAGO, May 5.—Chauncey Parsons, tenor, who is known to radio audiences, has been chosen to sing leading roles in the light opera productions sponsored by the Chicago Civic Opera Company. He has been cast for the part of Jean Grenicheux in Planquette's "Chimes of Normandy." Following this, he will be heard in Gilbert and Sullivan's "The Gondoliers" and "The Yeomen of the Guard," and Lecocq's "The Daughter of Mme. Angot."

Mr. Parsons has had an unusually eventful career. Leaving his home, Boulder, Colo., he studied in New York with William S. Brady. Thereafter he moved to Pittsburgh where he occupied a leading church position and was one of the first singers to broadcast over Station KDKA, the world's pioneer radio station. During the war he served in the A.E.F. Back in America again, he found a place in a number of Shubert theatrical productions. After several seasons of this, Mr. Parsons resumed his radio appearances and is now the feature of a number of commercial broadcasts emanating from Chicago.

E.

SCHOLARSHIPS OFFERED BY NEW OPERA SCHOOL

New York Institution Organized by
Little Theatre Will Choose Thirty
Students

The first all-scholarship opera school in New York is being organized in conjunction with the Little Theatre Opera Company, according to a recent announcement by E. Roland Harriman, president of the board of directors. Thirty students will be accepted in the school next fall on the basis of merit and give scholarships. To date eleven of the scholarships have been endowed by persons interested in providing young singers with an opportunity to complete their operatic preparations in this country.

According to present plans, scholarships will provide \$100 a month for living expenses for the seven months of the school season, in addition to free tuition for each student. Courses, to be conducted in the morning, will include instruction in acting and gesture, dancing and rhythmic work,

fencing, English diction, piano and sight-reading. Practical experience will be afforded the students by singing in the chorus of the Little Theatre Opera Company, playing seventy-two performances in a season of six operas. Each will also understudy one of the principal roles.

Only those students who are fully prepared vocally will be admitted to the school, it is announced. Candidates will be selected by a jury composed of members of the production staff of the Little Theatre Opera Company and other competent musicians.

San Francisco Hears Pianists

SAN FRANCISCO, May 5.—Margaret Hamilton, a National Music League pianist, made her San Francisco debut as soloist with the San Francisco Symphony on April 4-6. She gave a brilliant performance of the Saint-Saëns Fourth Piano Concerto. Her playing won the young artist an ovation. The orchestral portion of the program was devoted to Tchaikovsky's "Pathétique" Symphony and Stravinsky's "Fire Bird" Suite, both excellently presented under Alfred Hertz's baton.

Madalah Masson, pianist, gave a worth-while program, ranging from Purcell to Ernest Bloch, for the Judson-Wolfsohn concert patrons in Scottish Rite Hall on April 3. The Brahms F Minor Sonata was given a highly impressive reading, and Bloch's "Chanty" and "At Sea" were effectively played.

M. M. F.

Hampton Choir Honored in Paris

PARIS, May 1.—The city of Paris officially received the Hampton Choir, from America, at the Hotel de Ville on the afternoon of April 13. The singers are making a tour of Europe, under the direction of Albert Morini.

GALA PROGRAMS FOR CLEVELAND

Novel Features Planned for Severance Hall, New Home of Orchestra

CLEVELAND, May 5.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, will open its thirteenth season next fall in its own home, Severance Hall. Twenty programs will be presented on Thursday evenings and Saturday afternoons, with artists of distinction as soloists.

The enlargement of the orchestra's repertoire is assured, for a chorus of several hundred with an orchestra of 100 can be accommodated in the new auditorium. Plans are already under way for festival concerts in the spring of 1931.

The Norton Memorial Organ will be an asset of great importance. It will have a movable console, so that it can be played on any part of the stage or below the level of the main floor. The hall will also contain a broadcasting studio with the latest equipment.

Concerts for Children

During the season just completed, the orchestra gave fifteen concerts for children at various places in the city. They were heard by more than 30,000. Next year, as a result of the united efforts of the Board of Education and the orchestra management, the children's series will be given during two gala weeks, in Severance Hall, the first during the week of Jan. 19, the second beginning March 16. Two concerts will be given daily.

Lillian L. Baldwin, supervisor of music appreciation, under Russell V. Morgan, has prepared a set of program notes on the music to be played in the

children's series. They will be part of the regular textbook equipment in Cleveland public schools next year.

MARGARET ALDERSON

"Nutcracker" Suite Given with Ballet

HARRISBURG, PA., May 5.—The first American performance of an adaptation of Tchaikovsky's "Nutcracker" Suite for women's voices, ballet and orchestra, was given in a recent program by the Schubert Club. The vocal transcription of Franz Bornschein was used. The chorus of 85 and the small orchestra were directed by Mrs. Salome Sanders, conductor of the club, since its organization six years ago. John W. Wilson, baritone, was the narrator, and Jane Barclay, the Little Girl. The Shaar Ballet gave the incidental dances. The first part of the program included orchestral selections, piano solos by DeWitt Waters, the "Toreador" Aria from "Carmen," sung by Mr. Wilson, and the "Peer Gynt" Suite by Grieg, arranged for chorus and ballet.

Delphic Festival to Be Held in Athens

ATHENS, May 1.—The Delphic Festival of classic Greek arts will again be held here in May, under the direction of Angelos and Eva Sikelianos. Three cycles of three days each will be given, on May 1-3, 6-8 and 11-13. The first day will include visits to the ruins of ancient Delphi and a performance of Aeschylus's "Prometheus Bound" in the open-air theatre; the second day, an exhibition of handicraft, traditional songs and dances by the shepherds of Parnassus, and a performance of "The Suppliants" by Aeschylus. On the last day there will be games in the historic Stadium.

Make Singing A Joy!!

A Book By

Adelaide Gescheidt

Can Be Obtained at All Music Dealers



This book unfolds her views and principles on her
Standardized System of Normal, Natural Voice Development and
The True Art of Singing
Without Breathing Method or Tone Placement
Revolutionizes The Voice Question—Removes All Vagueness

THE ADELAIDE GESCHEIDT STUDIOS

15 West 74th Street

New York

Trafalgar 3398

TEN RARE CANTATAS FOR BACH FESTIVAL

Dr. Wolle Will Introduce Seldom-Heard Scores in Bethlehem Sessions

BETHLEHEM, PA., May 5.—Preparations have been completed for the twenty-fourth festival of the Bach Choir, under Dr. J. Fred Wolle, in Packer Memorial Church, Lehigh University, on May 16 and 17. It is announced that all tickets have been sold for the two days. As usual, many music-lovers will come from distant places, Ossip Gabrilowitsch and other notables being among these who will attend.

The program for the first day will include ten church cantatas never heard before at Bethlehem. In the afternoon, the following works will be heard: "There Arose a Great Strife," "Lord, My Weeping, Tears and Sighing," "O Lord, Relent, I Pray Thee," "Come, Thine Hour, Kind Death, Is Striking" and "O Praise Jehovah, Who Reigneth on Earth and in Heaven."

The evening program lists five works which are also new to Bethlehem; "Then Our Mouth Filled with Laughter," "Lord Christ of Old to Jordan Came," "Who Believeth and Obeyeth," "Ah! How Weary," and "Praise Thou the Lord, O My Spirit."

All the cantatas will be sung in English translation, in some cases utilizing the texts by C. Sanford Terry. Dr. Wolle experienced some difficulty in securing the texts for these rare works. There will be individual soloists for the cantatas, which will have orchestral and organ accompaniment, but in sev-

eral instances the respective groups of the Bach Choir will sing the solo parts.

Each of the cantatas contains at least one chorale, several of them introducing more than one. The final number of each of these cantatas is a chorale, sometimes in a plain setting, again with an addition of instruments playing independent parts, so that the composition at this point is a six-voiced or seven-voiced setting.

Dorothy Gordon Heard in London Recital

LONDON, May 5. — Dorothy Gordon, who has appeared in recital in America in programs of songs for children, appeared here at Wigmore Hall on Saturday, April 26, winning even greater success than she had here last year. Miss Gordon has been engaged for three broadcasting appearances and is also being booked for other engagements.

Chalfonte-Haddon Hall Series Closes

ATLANTIC CITY, May 5.—The fourth of the series of March Saturday musicales at Chalfonte-Haddon Hall took place on the evening of March 22. The artists were Josephine Lucchese, soprano; René Le Roy, flutist, and Marcel Grandjany, harpist. Mr. Le Roy and Mr. Grandjany gave two groups of duets, Mme. Lucchese two groups of arias and songs, and Mr. Grandjany a group of solos, including his own "Children at Play." The aria, "Ah, vous dirai-je maman," by Mozart-Adam, closed the program, with Mr. Le Roy and Mr. Grandjany accompan-

ing the singer. Aida Grasselli was at the piano for Mme. Lucchese.

The fifth and closing musicale took place on the evening of March 29, with Efreim Zimbalist, violinist, Bianca Saroya, soprano, and Joseph Royer, baritone, as the artists. Mr. Zimbalist presented Handel's Sonata in E Major, Prelude by Bach-Kreisler, and the Andante and Finale from the Concerto in E Minor by Mendelssohn. Miss Saroya and Mr. Royer, besides groups of solo arias and songs, gave duets from Massenet's "Thais" and Verdi's "Il Trovatore." Emmanuel Bay accompanied the violinist, and Solon Alberti the singers.

Zimbalist Heard With New Jersey Orchestra

MONTCLAIR, N. J., May 5.—The New Jersey Orchestra, René Pollain, conductor, gave the final concerts of the season on April 17 in the Orange High School and on April 18 in the Montclair High School. Efreim Zimbalist was the soloist. His playing of the Mendelssohn Concerto inspired prolonged applause. The orchestra gave excellent performances of Beethoven's Fifth Symphony, and Debussy's "Afternoon of a Faun." P. G.

Opera to Be Given in Madison Square Garden

Saint-Saëns's "Samson et Dalila" will be sung Saturday evening, May 24, in Madison Square Garden under the general direction of Maurice Frank. Eleanor de Cisneros will sing Dalila, and there will be a large cast, chorus and ballet and augmented orchestra.

Frank La Forge accompanied Mme. Frances Alda at the Haarlem Philharmonic concert at the Hotel Astor on April 24.

WESTCHESTER PLANS FETE

Three Days' Programs Under Stoessel to Mark Opening of Centre

WHITE PLAINS, N. Y., May 5.—Under the musical direction of Albert Stoessel, the sixth annual Westchester County Music Festival will open its three-day program on the evening of May 22. Some 2000 singers, members of twenty-two choral societies from various sections of Westchester County, will participate. Among the noted soloists will be Lucrezia Bori, soprano of the Metropolitan; Percy Grainger, pianist and composer, and Donald Pirnie, baritone.

The opening program will mark the dedication of the new Westchester County Centre at White Plains, erected as a community building at a cost of \$1,000,000. Secretary of the Interior Wilbur will be the speaker. A feature will be the dedication of the organ installed in the Centre as the gift of Eugene Meyer of Mt. Kisco and Washington. Palmer Christian will play an organ concerto. The chorus will sing works of Bach, Holst and Davison and excerpts from "Prince Igor" by Borodin and "The Mastersingers" by Wagner.

In the Junior Music Festival on the afternoon of May 23, a chorus of 2500 children from Westchester schools and a large school orchestra will be heard under Dr. Victor L. F. Rebmann.

On the evening of May 23, Mr. Grainger will be the soloist with the orchestra, Mr. Stoessel conducting. The male glee clubs of Mt. Vernon and Yonkers will sing.

The following evening's program will include the finale to Act I of "Aida," by the chorus with Miss Bori soloist.

ATTENTION, CONDUCTORS!

CHARLES WAKEFIELD CADMAN'S ORIENTAL RHAPSODY from Omar Khayyam FOR SYMPHONY ORCHESTRA

SCORES AN IMMEDIATE "HIT"

Played by WALTER DAMROSCH over N. B. C. Network in February, 1930, this work wins STRIKING SUCCESS at concert of the LOS ANGELES PHILHARMONIC, DR. ARTUR RODZINSKI, Conductor, on April 6th.

The Critics Say:

Bruno David Ussher in Los Angeles Express, April 7, 1930:

A winning performance was bestowed also on Charles Wakefield Cadman's "Omar Khayyam" overture-fantasy. It is significantly oriental of mood and revealed his grasp of instrumentation. It compares well with works of this genre and yesterday's performance not only brought honor to the Los Angeles composer, but should give the score a lasting place.

Isabel Morse Jones in Los Angeles Times, April 7, 1930:

Charles Wakefield Cadman took many a bow after the Oriental Rhapsody from "Omar Khayyam." It is a tuneful and rhythmical piece and highly descriptive withal. The orchestra-

tion is good and if played enough, it should easily become one of Cadman's popular successes.

Carl Bronson in Los Angeles Evening Herald, April 7, 1930:

Charles Wakefield Cadman carried off the honors at the popular concert of the Philharmonic orchestra at Philharmonic auditorium yesterday afternoon and his Oriental rhapsody from "Omar Khayyam" was given an excellent performance and the thread of mysticism which carries through its measures shows an orchestral painter of great facility. Cadman was recalled for a series of ovations which must have impressed him with the esteem in which he is held.

Los Angeles Examiner, April 7, 1930:

CADMAN HONORED AT PHILHARMONIC

IT TOOK two conductors to make Charles Wakefield Cadman take a bow at the Philharmonic yesterday afternoon.

Artur Rodzinski, after conducting Cadman's "Oriental Rhapsody," looked vainly for the composer. Finally Pietro Cimini, out in the audience, located him and made him acknowledge the plaudits that were falling upon him thick and fast.

The work, atmospheric and colorfully scored, was an attractive item on a Philharmonic Orchestra program.

Published by EDWIN F. KALMUS, INC., 209 West 57th St., NEW YORK



SINGING FOR



Opera

Greatest Interpretive Singing Actor

PAGLIACCI

This reviewer does not recall a more intelligent or artistic presentation of the role. Tibbett began by singing the famous "Prologue" in finished style, his delivery striving for musical exposition of the text, and not, as frequently is the case, for shattering explosions of tone. He made each measure yield its full meaning and eloquence.

—*New York American*, Dec. 15, 1929.

GIRL OF THE GOLDEN WEST

To the writer's taste, the memorable achievement of the revival was Lawrence Tibbett. Mr. Tibbett is one of the few operatic singers with a vivid sense of the stage. He is endlessly painstaking as to make-up, costume and realistic demeanor. Add that the baritone's voice had perceptibly enlarged its volume, and that his singing always had reference to the meaning of the text, and one has a presentment which of its sort is near perfection.

—*New York Eve. World*, Nov. 4, 1929

AIDA

He was the one most glamorous, effective figure. Certainly he was magnificent. . . . Tibbett used his gorgeous baritone voice with great effect; . . . is rapidly becoming the outstanding operatic star in the nation.

—*Baltimore, Md., Post*, Apr. 22, 1930.

TRAVIATA

It was a different Tibbett, more tender, more dignified. His singing evoked the greatest outburst of applause during the entire engagement. The successive scenes with his son and with Violetta in the oft-mentioned second act literally stopped the performance.

—*Washington, D. C., News*, Apr. 26, 1930.

Metropolitan Opera Star

Concert

Most Versatile of

PITTSBURGH

It is so seldom nowadays that one meets such perfection of vocal technique, that in listening to Tibbett one is likely to be carried away with the sheer perfection of his voice.

—*Sun Telegraph*, Mar. 22, 1930.

HARTFORD

Mr. Tibbett was at his best at all times yesterday, and is rightly classed as the leading American concert and operatic baritone . . . in the zenith of his vocal powers.

—*Times*, Dec. 9, 1929.

PORTLAND

Tibbett gave his audience something more than a song recital interspersed with arias, something even more than an evening of music which not a dozen recitalists in the country would dream of attempting.

—*Oregonian*, Feb. 25, 1930.

SEATTLE

His tones are warm and rich in color, and last night he wove a spell over the audience with an exquisite finish in phrasing and shading one moment and thrilled it the next with his sonorous power.

—*Times*, Feb. 26, 1930.

Stewart Wille
at the Piano

Management

Evans

Victor Records

FOR THE WORLD



Concert

le of Concert Artists

MILWAUKEE

An almost riotous reception. . . . The crowd simply refused to leave the hall until the baritone had sung a program that for size and scope has never been equalled here.

—*Journal*, Apr. 9, 1930.

CINCINNATI

What shall be said about this fine organ of a superlatively equipped singer that has not been said? Resonant and pliable beyond what the fine barytone voice usually is, quality that is enchanting, a style that commands admiration, technical perfection that defies criticism, and withal a persuasive platform personality—such is the art of Lawrence Tibbett.

—*Enquirer*, Jan. 21, 1930.

LOS ANGELES

The beauty of his baritone voice along with the artistry and persuasiveness of his style combined to make the evening a triumph.

—*Examiner*, Feb. 12, 1930.

SAN FRANCISCO

His voice unfolds lavish and inspiring splendors. Its quality is fine and multi-colored, and in force and eloquent accent it carries a thrill of robustness.

—*Chronicle*, Feb. 14, 1930.

ns **Salter** Steinway Bldg.
(N. Y.)

Available for Community
Concert Courses

Steinway Piano

Talking Pictures

Golden Voice of the Silver Screen

LOS ANGELES

Hail, Lawrence Tibbett! Screenland's newest idol. Possessor of an unparalleled voice, a debonair manner and an indescribable charm.

—*News*, Jan. 18, 1930.

LOS ANGELES

Talking motion pictures reach the fullness of their glory, and Lawrence Tibbett proves himself the greatest of all singing stars in "The Rogue Song," that last night thrilled a sophisticated premiere audience to the very marrow.

—*Herald*, Jan. 18, 1930.

NEW YORK

There is not the slightest doubt that the Metropolitan star is the greatest factor brought to motion pictures since the advent of sound. Not only does his voice put all others yet heard in total eclipse, but he is the possessor of a filmable personality which even in the days of silents would have catapulted him into the first rank of virilely romantic actors.

—*American*, Jan. 29, 1930.

NEW YORK

You can choose your own superlative adjectives to describe the work of Lawrence Tibbett. Any adjective you choose will fit, provided it is descriptive of artistry, of musicianship, of superb histrionics. He is great and we don't often employ that word.

—*Evening World*, Jan. 29, 1930.

BOSTON

His clear, strong, thrilling voice reverberated through the house with an intensity that was positively hair-raising. Nothing like it ever has emanated from the audible sheet and in comparison, the boys who have won no small glory for their screen singing, fade quietly into insignificance.

—*Traveler*, Mar. 18, 1930.

A Metro-Goldwyn-Mayer Production

MUSICAL AMERICA

Founded in 1898 by John C. Freund

Published by

The MUSICAL AMERICA CORPORATION

Suite 1401-4 Steinway Building

113 West 57th Street, New York

Telephone: Circle 0522 Cable Address: MUAMER

JOHN F. MAJESKI, President; A. WALTER KRAMER, Vice President; KENNETH E. COOLEY, Secretary and Treasurer

JOHN F. MAJESKI

Publisher

A. WALTER KRAMER

Editor-in-Chief

OSCAR THOMPSON

Associate Editor

MAURICE B. SWAAB

Advertising Manager

Chicago Office:

MARGIE A. McLEOD, Business Manager

ALBERT L. GOLDBERG, Correspondent

122 South Michigan Ave., Phone: Harrison 4544

Boston Office:

W. J. PARKER, Manager

16 Euclid Avenue

Quincy, Mass.

Foreign Representatives:

Germany:

MISS GERALDINE DECOURCY

Nikolsburgerplatz 6/7

Berlin

Austria:

DR. PAUL STEFAN

Hamerlingplatz 27

Vienna

England:

BASIL MAINE

5 Davis Place

London, S. W. 10

Cuba:

CARIDAD BENITEZ

B250 Vedado

Havana

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canadian and Foreign, \$4. Single Copies, Twenty Cents.

Good Programs or Many Listeners?

FROM the earliest days of broadcasting, there has been war between those who wanted to reach the largest part of the public and those who wanted to give programs of the highest calibre. In America, where advertisers foot broadcasting's bills, directors of some stations have soothed their consciences as to what they had to provide as radio fare in some hours, by devoting certain hours known as "sustaining programs" to the finer types of music. Almost without exception, when these hours were taken over by commercial houses, the quality of the offerings declined.

Features and familiarity are the order of the day: features as to speaking programs, and familiarity as to music. There is little on the radio that carries listeners to higher realms of experience, or adds to their store of cultural knowledge and pleasures.

For several years, while American national products have been thriving on radio-inspired purchases, America's musicians and music-lovers have looked enviously at Great Britain and other European countries. There the governments control radio. The consumers pay a tax for the service. Commercialism cannot rear its head to badger program directors. The results, so far as programs go, are remarkable. England's leading orchestral conductors at will run freely through all the fields of music, exploring the unfamiliar, reviving neglected old music, and even the new and strange concoctions of our modernists for the delectation of their unseen audiences.

Now commercialism has reared its ugly head, but from the other side of the fence. Radio sets (receivers) are not selling as fast as they ought to sell, complains Selfridge & Co., Ltd., London's American department store, in one of its famous

literary advertisements. The department store lays the blame at the door of the British Broadcasting Corporation. This company, insists the commercial leader-writer, has the wrong conception of its duty to the public: it is more anxious to uplift than to interest. Its programs, though lofty, are dull, say Selfridge's.

To prove that it is the fault of the government, Selfridge sets forth the following facts: When the King made his speech at the opening of the naval conference recently, and when the Prince of Wales spoke at another important event, there was an immediate and marked improvement in the sales of sets, batteries and tubes. There is, in other words, immediate responsiveness on the part of the public to the program offered. Let the government-supervised entertainers seek other and more frequent features to interest the public, even though they cannot all be of such significance, Selfridge urges.

Thus the blow is dealt again. Here in America commercialism, in order allegedly to gain the greatest public, has lowered program quality. In England, where the programs are still of the highest calibre, the public no longer replaces burnt-out tubes. To interest the greatest number of people, and do so on the highest scale, still remains a serious problem for radio's entrepreneurs.

Philadelphia's Opera Situation

THE retirement of the Philadelphia Civic Opera Company leaves the field to the Philadelphia Grand Opera Company, which in a few years' time has earned laurels and given proof of its value as a provider to those who enjoy operatic fare in the City of Brotherly Love.

This company will now have the entire public from which to draw its support. The Metropolitan Opera of New York continues its Tuesday night visits, but these are scarcely to be held competitive, as they belong to an old social tradition that has ever been observed circumspectly by the city's *haut ton*.

A few years ago Philadelphia was surfeited with opera. In addition to the two local companies already mentioned and the Metropolitan's weekly visits, there was the Philadelphia Operatic Society and the Pennsylvania Grand Opera; five companies bidding for the public's favor in a city that needed but one. The Philadelphia Operatic Society, less professional in character than the others, was for many years a splendid organization that supplied charming performances of operettas and operas to music lovers. It ceased to function two years ago and last autumn the Pennsylvania Grand Opera canceled its projected activities.

Under the direction of Alexander Smallens, now assistant conductor of the Philadelphia Orchestra, the Philadelphia Civic Opera gave excellent performances. Mr. Smallens introduced to America Strauss's "Ariadne auf Naxos" and "Feuersnot," and produced other operas, notably by Mozart and Wagner, seldom given locally. Lack of support is said to be the reason for this company's giving up. Its achievement will be remembered, for it made a genuine contribution to opera in Philadelphia.

The Philadelphia Grand Opera will now continue its program with increased patronage and even greater energy, it is to be hoped. It is to be praised for what it has done, which includes the opportunities it has offered American singers. And it is noteworthy, too, that its management is American.

NOW is the time of year when vocal studios buzz with recital activity. And not far ahead is the season of summer master classes. Who said that opera was passé?

Personalities



Conductor Takes Turn at the Throttle

Van Hoogstraten—On his way to New York, whence he sailed recently for a brief vacation in Europe, Willem Van Hoogstraten, conductor of the Portland Symphony, satisfied a boyhood ambition to become a railway engineer—pro tem only, as he returns to conduct at the Stadium concerts in New York, beginning July 7.

Mannes—In his capacity as trustee of Fisk University, David Mannes, with Mrs. Mannes accompanying him, went to Nashville, Tenn., recently to attend the university's second annual Festival of Music and Fine Arts. Mr. Mannes presided at the program which was given on April 26.

Spalding—Among the new works for violin and orchestra which Albert Spalding is planning to present are two by American composers. Wesley La Violette is now engaged in writing "Three Dedications" and Roger Sessions a Concerto.

Kedroff—The formerly non-English speaking members of the Kedroff Quartet, now completing their third American season, have at last been graduated in English. Their personal representative, Joseph Ponafidine, who so far has traveled with them, found his duties as interpreter unnecessary and recently returned to New York while the Kedroffs proceeded bravely alone on their tour toward the Pacific Coast. A farewell dinner was staged in Chicago to commemorate this occasion.

Betti—Adolfo Betti has been devoting much time recently to editing some of the masterpieces of violin literature. He recently completed an edition of Handel's violin sonatas, which will be issued by G. Schirmer, Inc. At the present time he is engaged on a profound study of Geminiani, one of the least known though most original of old Italian violinist-composers.

Stillman-Kelley—At a dinner given by the famous Chinese actor, Mei Lan Fang, at the Hotel Ambassador recently in San Francisco, Dr. and Mrs. Edgar Stillman-Kelley were among the guests. Dr. Stillman-Kelley is an authority on Chinese music, having studied it in San Francisco and having composed several works based on Chinese themes, among them his Symphonic Suite, "Aladdin."

Baromeo—Chase Baromeo, bass of the Chicago Civic Opera, enjoyed unusual success during the company's season in Boston, when he sang the role of Rocco in "Fidelio" for the first time and without rehearsal.

Martinelli—At a concert given recently in Meany Hall in Seattle, a panic was averted through the presence of mind of Giovanni Martinelli, tenor of the Metropolitan, the recitalist of the evening. Through a short circuit in wiring caused by high winds, the fire alarm in the auditorium went off. The audience began to stampede and struggle to reach the exits. Meanwhile Mr. Martinelli continued to sing and by his calm manner drew the listeners back to their seats.

Maduro—Charles Maduro, composer, has recently received the decoration of the Legion of Honor from the French government.

FLINT READY FOR SCHOOL BAND MEET

2500 Young Players from Many States Will Compete

FLINT, MICH., May 5.—Extensive preparations are being made for the National High School Band Contest, to be held here on May 22, 23 and 24. Thirty-five or forty high school bands, comprising some 2500 students from many cities, will be officially delegated to attend the contest.

William V. Norton, Flint community music organizer, heads an executive committee, composed of C. V. Courter, superintendent of public schools; C. J. Ross, president of the Chamber of Commerce; O. E. Rewey, managing secretary of the Industrial Mutual Association; A. H. Sarvis, chairman of the Park Board; M. A. Gorman, managing editor of the Flint Daily Journal, and thirteen sub-committee chairmen.

The only expense to the young players in the band tournament will be round trip transportation to Flint at reduced fare. An entertainment committee will welcome delegates at depots and registration headquarters, and all their expenses while in the city will be defrayed.

Three classes of bands will participate in the tournament: class C, for

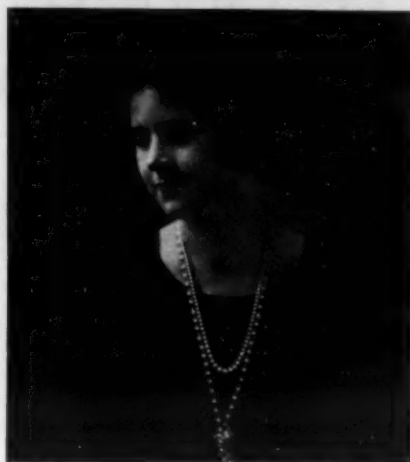
high schools with a total enrollment of less than 250 students; and class B, for enrollments of more than 600. Class C preliminaries and finals will be held on May 22, and Class B winners will be chosen the following day.

Many out-of-town visitors and several thousand Flint residents are expected to witness events scheduled for Saturday, the last day of the contest. In the afternoon the many uniformed bands will assemble for a parade through the business district to the Atwood Stadium, the civic bowl with a permanent seating capacity for 16,000, where the marching contest is to be held. Each band will pass in review before the judges' stand and take an assigned position on the field for a massed band concert. Finals in the playing contest for class A bands will be held at night in the I. M. A. auditorium. Noted musicians will be the judges for the various contest events.

Handel's "Belshazzar" Revived in Berlin

BERLIN, May 1.—Handel's oratorio, "Belshazzar" was conducted by Georg Schumann in its entirety at a concert of the Singakademie recently. The Philharmonic Orchestra, the chorus of the Singakademie, and a cast of soloists well known in the city took part.

Boston Pianist Heard in Ensemble Programs and as Accompanist



Photo, Marceau

Eulalia Buttelman, Pianist, Who Has Been Booked for a Number of Concerts Next Season

BOSTON, May 5.—Eulalia Buttelman, well known Boston accompanist and ensemble pianist, has had an unusually active season. Miss Buttelman is already booked for many major activities for the season of 1930-31. She is an artist pupil of Heinrich Gebhard.

Cleveland Orchestra Heard in Louisville

LOUISVILLE, April 20.—The Cleveland Orchestra, with Nikolai Sokoloff as conductor, appeared at the Louisville Memorial Auditorium under the auspices of the Wednesday Morning Musical Club on March 11. The program consisted of numbers by Chabrier, De Mondonville, Rabaud and the Second Symphony of Brahms. A new feature of the orchestra to Louisville was the children's program offered in the afternoon. Both concerts were well attended.

Easter music included for performance in a number of local churches, "The Crucifixion" by Stainer, to be given at Christ Church Cathedral on Palm Sunday. Rossini's "Stabat Mater" was given at the Warren Memorial Presbyterian Church on Palm Sunday, and on Maundy Thursday "The Passion Service" was given at Christ Church Cathedral.

The Y. M. H. A. Symphony was to present: "Music: Its Relation to the Dance" with the Anne Bullit Brewer Dancers at the Y. M. H. A. on April 24.

JAMES G. THOMPSON

Twenty Years Ago

as viewed in MUSICAL AMERICA for May 7 and 14, 1910

Hammerstein Sells His Interests

Giving the exactions of his leading artists as an explanation of his withdrawal from the operatic field, Oscar Hammerstein on April 28 sold his ventures in Philadelphia and New York to the Metropolitan. The Manhattan Opera House will become a vaudeville theatre. The price paid to Mr. Hammerstein is two million dollars.

~1910~

When "Gerry" Melted Stony Hearts

ATLANTA, May 3.—Geraldine Farrar sang to 1000 convicts in the United States penitentiary here today and moved many of them to tears. "Annie Laurie," "My Old Kentucky Home" and "Home, Sweet Home" were some of the familiar ballads which particularly appealed to the prisoners. "Miss Farrar's singing has been worth more than a hundred sermons," said Warden Moyer after she had finished.

~1910~

"Wunderkind" Causes Apprehension

BERLIN, May 1.—Erich Korngold, the thirteen-year-old son of a Vienna music critic, is being compared, for precocity, with Mozart and Handel. Richard Strauss, after reading three of the lad's compositions, wrote to the boy's father, "The first feeling I had was one of awe and apprehension, succeeded by the fervent wish that so precocious a genius may have the opportunity for normal development."

~1910~

Piano-Playing Made Easier

LONDON, May 1.—The new curved keyboard, for which Rudolph Ganz played godfather a few months ago, is extending its clientele among European pianists. Ernest von Dohnanyi, the Hungarian pianist, elected to use it at the Schumann-Brahms Festival in Bonn last week. Maria Carreras also used it on a Scandinavian tour during the winter.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Measure vs. Bar

QUESTION BOX EDITOR:

Which is correct, "bar of music" or "measure of music?"

Dallas, Tex., April 29.

The latter is the correct expression. Bars are the vertical lines dividing the staves into measures. The terms are often confused, and "bars" is often used to mean "measures" by those who should know better.

???

Song Wanted

A correspondent is anxious to get the entire text of an old English dance song which begins: "We are three dusky Moors from Spain, Come courting your eldest daughter, Jane." Anyone knowing it will oblige the Q. B. E. by sending in the words.

???

Birth of Romanticism

QUESTION BOX EDITOR:

When did romanticism begin in music? Was it contemporaneous with the romantic movement in literature?

T. L. M.

Charleston, S. C., May 1.

John Field is usually considered the first romantic composer as he was the first to ignore form more or less, and to write according to his own sweet will. Field was born in 1782 and died in 1837, so he may be said to be contemporaneous with the romantic movement in literature, which is generally taken as beginning with Victor Hugo, whose dates are 1802-1885.

About Maggie Teyte

QUESTION BOX EDITOR:

What has become of the operatic soprano, Maggie Teyte?

H. D.

Boston, April 30.

She is living in England at the present time, and we read recently of her having been heard over the radio.

???

Paris Music Schools

QUESTION BOX EDITOR:

Please publish the addresses of the Paris Conservatoire, the Schola Cantorum and the Fontainebleau School.

F. S. E.

Conservatoire Nationale, 14 Rue de Madrid; Academie Internationale, 9 Rue de Presbourg; Schola Cantorum, 269 Rue St. Jacques; Conservatoire Americaine, Palais de Fontainebleau.

???

Victor Herbert

QUESTION BOX EDITOR:

Why is Victor Herbert spoken of as an American composer when he was a native of Dublin?

G. C. V.

New York, May 2.

Because his entire period of creative work was passed in this country.

???

The Carillon

QUESTION BOX EDITOR:

Is a carillon the tower or the bells in the tower?

G. B.

Tallahassee, Fla., April 30.

A carillon is a set of bells and not a structure in which bells are hung.



VICTOR RECORDS

KNABE PIANO

Rosa Ponselle

METROPOLITAN MUSICAL BUREAU
551 Fifth Avenue
New York City



EDWARD RANSOME

TENOR METROPOLITAN OPERA CO.

General Direction: Emilio Ferone, Milan, Italy

Concert Bookings: HAENSEL & JONES, Steinway Bldg., New York

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
8 East 45th Street
NEW YORK
Steinway Piano

KARL KRUEGER

[formerly Vienna Opera]

Conductor, Seattle Symphony Orchestra

Engaged July 18-25, 1930, for Hollywood Bowl

"...with the Seattle Orchestra Krueger has achieved the miraculous"

PARIS

VIENNA

"... Superb." "Forceful." "Poetic."

"We may envy Seattle this conductor."

"If we may judge by this conductor Seattle is not the least among the great cities of the New World."

"No stranger to Vienna. Schalk discovered his genius."

"Virtuoso interpretation."

"... a great conductor."

"... a first-rate conductor."

"... held his orchestra in his hands."

"his knowledge of the music profound."

"a musician of the first order."



Photo by Fayer, Vienna

LOS ANGELES

"never relaxes his control."

"... felt the presence of a master."

"... a combination of the scholar and the romantic poet."

"... evanescent delicacy ... overwhelming climax."

"... musician of the utmost power."

"Played some of the greatest music the world has ever known in a manner such as is seldom heard."

VANCOUVER

"... unquestionably a great conductor."

"... remarkable powers of interpretation."

Concert Management Arthur Judson
Steinway Building, New York

Steinway Piano

Philadelphia Hears "Parsifal" and Vivid New Production of "Aida"

Local Opera Forces Conclude Season with Lavish Investiture of Verdi Opera—Metropolitan Forces Give Impressive Hearing of Wagner Drama in Its Entirety, Under Serafin—Concert Events Provide Interest

PHILADELPHIA, May 5.—A most spectacular production of "Aida" concluded the fourth season of the Philadelphia Grand Opera Company on April 24, in the Academy of Music. The entire scenic production was new and so were the costumes.

The fresh *mise-en-scene* by Alfred Roller leaned less heavily than most productions of the Pharaonic opera on pseudo-Egyptian archaeology and more on artistic general values. The effect of the period was attained by subtle suggestion rather than by wholesale hieroglyphics on columns and multiple Isises, Osirises and Phtahs. The scene in the Temple had a hint of the modern décor and was played in semi-darkness, by which device a very appropriate effect of sacerdotal mysticism was achieved. The Nile scene was of ravishing beauty, exciting spontaneous applause before a note was sung. That before the Gates of Thebes had convincing impressiveness in its spirit of carnival, and the pageantry was exceedingly well handled, with crowds, soldiery, priests, and principals forming a mighty and mobile design. The entire production was uniquely massive and colorful.

The Aida and Radames, Marianne Gönitz and Josef Wolinski, respectively, seemed, with the exception of the early show pieces, "Ritorna vincitor" and "Celeste Aida," to hold themselves in for the grand climax of the Entombment Scene, which they sang with beautiful voice and moving emotion. John Charles Thomas, as Amonasro, sang stirring. Cyrena van Gordon pictured the regality of Amneris and voiced her measures richly. Florence Irons was the Priestess, and Albert Mahler the Messenger.

The chorus was well drilled and the ballet, led by Catherine Littlefield, was strikingly pictorial. Emil Mlynarski, who conducted despite illness, kept the score moving vigorously except for a few uncertainties.

Metropolitan Concludes Series

The Metropolitan wound up its season in the Academy on April 15 with "Louise" as the twenty-second opera of its local series in the evening, and with the customary holy week performance of "Parsifal" in the afternoon. Lucrezia Bori, as the attractive heroine of the first opera, failed to extinguish memories of Philadelphia's first Louise, Mary Garden, in the same house. Trantoul was interesting as Julien, but did not enter profoundly into the part, as did Dalmore. The backgrounds were charming. Louis Hasselmans conducted finely.

The "Parsifal" was the best of the three given here in recent years, owing largely to the superb reading of the uncut score by Tullio Serafin. The cast included Lauritz Melchior as

Parsifal, Gertrude Kappel as Kundry, Gustav Schützendorf as Amfortas, Adamo Didur as Klingsor, and Siegfried Tappolet as Gurnemanz. The last two were heard in these roles for the first time here.

The season's final meeting of the Chamber Music Association in the Bellevue ballroom on Sunday, April 6, introduced a new organization, the Kincaid-Lifschev-Kaufman Trio, consisting of William Kincaid, first flute, and Samuel Lifschev, principal viola, both of the Philadelphia Orchestra, and Harry Kaufman, head of the department of accompanying at the Curtis Institute. The combination of instruments, though known to the older composers for tonal loveliness, had a novel cast owing to infrequency of use. With a virtuoso group doing the executive honors, a superb treat was enjoyed by the membership of the association. The ensemble was well-nigh perfect, and the interpretations were valid and musicianly. Two works for the group formed the substance of the program, a Sonata by Jean-Marie Leclair, and a Prelude, Recitative and Variations by Maurice Durfley, a modern French composer. In addition, Mr. Kincaid and Mr. Kaufman played Pierné's Sonata for flute and piano, and Mr. Lifschev and Mr. Kaufman performed a Sonata for viola and piano by Anton Winkler, a contemporary Russian.

Recitals Heard

The final concert of the Penn Athletic Club's star series was given on April 6 in the club ballroom by Josef and Rosina Lhevinne, who made their first appearance in this city in a two-piano program. The encomiums that have greeted them throughout the country seemed well made, as they played with distinction of style, integrity of ensemble, and fine synchronization of the two instruments. Their joint numbers included the Schumann Variations, Lee Pattison's arrangement of a Chopin Rondo and Abram Chasins's adaptation of the Schulz-Evler "Blue Danube." Mr. Lhevinne also contributed a beautifully played Chopin group and a marvellous reading of the Liszt "Campanella" for an encore.

Frances McCollin gave an informing lecture recital in the music room of the Art Alliance prior to the Philadelphia Orchestra's performance of Stravinsky's "Le Sacre du Printemps" and Schönberg's "Die glückliche Hand."

Muriel Kerr gave a piano recital in the Bellevue ballroom under the auspices of the Schubert Memorial, revealing musicianly quality in interpretation and excellent technical equipment. Her Chopin had especial delicacy.

Nelson Eddy concluded his six concerts in the Warwick ballroom on April 10, singing with admirable artistry. His series has been highly successful from every standpoint. His singing of Mozart numbers was exceptionally well done. His work with the Civic Opera in two Mozart operas has made him an authentic interpreter of the composer.

Martin Lisan was heard in a piano recital in the series of events sponsored by the Young Men's and Young Women's Hebrew Association. His best work was done in the Bach Suite in A Minor and the Beethoven Sonata in F Minor, Op. 57.

W. R. MURPHY

FINAL PORTLAND JUNIOR SYMPHONY CONCERT GIVEN

High School Student Takes Baton for One Number—Local Ensembles Appear in Recitals

PORTLAND, ORE., May 5.—The Portland Junior Symphony, Jaques Gershkovitch, conductor, gave its third and final concert of the season in the Auditorium on April 5. The program consisted of two movements from Beethoven's Third Symphony, a Grieg Norwegian Dance, Tchaikovsky's "Italian Caprice" and "At Church," the latter arranged for strings and woodwind by Mr. Gershkovitch. Beethoven's "Egmont" Overture was led by Eugene Linden, a Jefferson High School student, who with Mr. Gershkovitch received much applause.

Giles Gilbert, pianist, after an absence of several years of study and concertizing in Europe, played to a crowded house in the Masonic Temple on April 7. The Franck Prelude, Chorale and Fugue, groups by Ravel, Debussy and Chopin, and Liszt's "St. Francis Walking on the Waters," were given splendid interpretations.

The annual referendum concert of the Portland chapter of Pro Musica was given at the First Christian Church on April 6. Franck Eichenlaub, violinist, and Beatrice Eichenlaub, pianist, introduced John Powell's "Sonata Virginianesque." Others contributing solos were William Robinson Boone, organist; Marcella McCullough, soprano, of Baker, Ore., accompanied by Mrs. Thomas Whited; and Thomas Clarke, baritone, with Geraldine France at the piano.

P. A. Ten Haaf directed the Mon-

day Musical Club chorus and sextet in a benefit recital at the First Presbyterian Church on April 7. The soloists were Mrs. George Alexander, soprano, and Beatrice Johnson, contralto. Doris Wildman played a flute obbligato, and Lucile Cummins, Lucien Becker and Ruth Eichelberger, the accompaniments.

H. N. Stoudenmeyer, band leader in the Portland public schools, presented this city's high school bands in the seventh annual State contest at Oregon State College, Corvallis, on April 12. The Jefferson High School band, with Eugene Linden as student leader, won the grand prize and first place in Class A. The Roosevelt High School was awarded the Oregon Journal cup in Class B.

"Carmen," conducted by Joseph Andre, was sung at the Shrine Temple by the Portland Opera Club for the benefit of the Y. M. C. A. on April 4 and 5. Paul Whiteman and his band were heard in the Auditorium on April 12 under Cole McElroy's management.

Edgar E. Coursen's fortieth anniversary as organist of the First Presbyterian Church was celebrated on April 6. JOCELYN FOULKES

Beecham Opera Season to Include Novelties

LONDON, April 15.—Sir Thomas Beecham announces the following repertory for the forthcoming season of the Imperial League of Opera in May: "L'Italiana in Algeri," "Damnation of Faust," "Tales of Hoffmann," "Prince Igor," "The Snow Maiden," and Delius's "Village Romeo and Juliet." The scenery for "Damnation of Faust" has been designed by Augustus John.

Native Composers Represented on Chicago's Concert Programs

Henry Hadley's "Mirtil in Arcadia" Given by Apollo Club—Arthur C. Becker's "Symphonic Overture" Has Premiere by People's Symphony—Viola Cole-Audet Plays Her "Capriccio Espagnole"

CHICAGO, May 5.—The first local performance of Henry Hadley's "Mirtil in Arcadia" was given by the Apollo Musical Club in the last concert of the season, in Orchestra Hall on April 25, Edgar Nelson conducting. Subtitled a "Pastoral," the cantata lives up to the description. It is throughout light, graceful music, making no pretense at depth, and always effectively written, whether for chorus, orchestra or solo voice. The soloists were Olive June Lacey, Margaret Lester and Helen Hedges, sopranos; Eugene Dressler, tenor; Rene S. Lund, baritone, and Elias Day, narrator. A chorus of children drawn from four junior high schools augmented the adult chorus, and the Little Symphony supplied the accompaniment.

The annual concert of the Chicago Lutheran Teachers Chorus, directed by George L. Tenney, in Orchestra Hall on April 27, was devoted to an interesting revival of Beethoven's "Mount of Olives" and Mendelssohn's "Hymn of Praise." The soloists were Anna Burmeister, soprano; William Pilcher, tenor; Walter Jenkins, bass. The accompaniments were played by members of the Chicago Symphony.

The Swedish Choral Club, Harry T. Carlson, director, gave Mendelssohn's "Elijah" in Orchestra Hall on April 23. The soloists were Olive Nevin and Loretta Leidell, sopranos; Isabel Zehr, contralto; Watt Webber, tenor, and Fred-eric Baer, baritone. Members of the Chicago Symphony assisted.

Becker Overture Played

The final concert of the Chicago People's Symphony in the Eighth Street Theatre on April 20 was marked by the first performance of a "Symphonic Overture" by Arthur C. Becker, young Chicago composer. The work is melodious and skilfully orchestrated, holding promise of definite achievement from its gifted author. The soloists at this concert were Charles Bilek, violinist; Miriam Mesirow, pianist, and Caroline Encell, contralto.

The Chicago Mendelssohn Club, conducted by Calvin Lampert, gave its third concert of the season in Orchestra Hall on April 17. Irene Pavloska, mezzo-soprano, was the soloist.

The Gordon String Quartet gave the final concert of the Chicago Chamber Music Society series before a large audience in Orchestra Hall on April 20. The program consisted of two quartets by Beethoven, and the Franck quintet, in a performance of remarkable beauty with Rudolph Reuter at the piano.

The recitalists were headed by Tito Schipa, who returned for his only concert of the season in the Civic Opera House on April 20, a benefit for St. Mary of Nazareth Hospital. The favorite tenor was in his best form, and the usual capacity house expressed unalloyed delight over each offering. Fred-

erick Longas was the accompanist and contributed a group of solos.

Sara Levee, two seasons ago a winner of the Society of American Musicians contest and a consequent soloist with the Chicago Symphony, gave an entire program of Chopin in the Civic Theatre on April 20. Miss Levee brought much intelligence, an excellent technic and considerable forcefulness to her difficult task. On the same date another young Chicago pianist, Clara Friend, made a successful debut in the Playhouse.

Heniot Levy, resident pedagogue and pianist, gave his annual recital in Kimball Hall on April 23, playing a comprehensive program with his usual scholarly authority. Viola Cole-Audet gave a piano recital in the Playhouse on April 27, pleasing a large audience with a program that included her own "Capriccio Espagnole," in three movements, and three pieces by Theo. Otterstrom, Chicago composer.

Percy Grainger gave his first recital in several seasons before a capacity audience at Orchestra Hall on April 21. The genial pianist was in his airiest mood, provoking much enthusiasm with his playing of a long, difficult program.

Recent events in the Friday Evening Musicales of Young Chicago Artists in Curtiss Hall have included joint appearances by Frances Glickman, soprano, and Mollie Oppoe, pianist, on April 18; and Mary Dalton, pianist, and Jane La Boda, soprano, on April 25.

In the Young American Artist Series recitals have been given by Ruth Walmsley, pianist, and Corinne Thompson, soprano, on April 17, and Alice Holcomb, violinist, on April 24.

Maude Runyan, a contralto of exceptional capabilities, gave a recital in Kimball Hall on April 27, assisted by Goldie Rothman, pianist. Charles Skopp, a violinist of much more than average talent, gave a recital in Kimball Hall on April 22. The Princess Agnereva Slaviansky and her Royal Russian Choir presented an entire week of performances in the Studebaker Theatre. Dorothy Ginsberg, pianist, and Lucile Turner, violinist, gave a joint recital at the Cordon Club on April 17.

ALBERT GOLDBERG

Eastman School of Music

of The University of Rochester

An Endowed Institution

HOWARD HANSON, Director

Summer Session June 23 to July 26, 1930

Fall Session Opens September 8, 1930

FOR CATALOGUES AND INFORMATION

Address: A. H. Larson, Secretary

Eastman School of Music

Rochester, New York

FROM THE NEW

SONGLAND

VICTOR HERBERT'S

THINE ALONE

THE DAWN BROUGHT ME
LOVE AND YOU

AT THE END OF THE DAY
WITH YOU

The Witmark Black and White Series



M. WITMARK & SONS, NEW YORK
1659 BROADWAY

America's Music Enters New Phase with Growth of Teaching, Says Ganz

CHICAGO, May 5.—In a day when many musicians are bewailing a cruel fate that is "killing" music, it is refreshing to discover a distinguished artist who conscientiously sounds the note of optimism. Such a one is Rudolph Ganz, noted pianist, conductor and educator, who sees far more cause for rejoicing than for mourning over the present state of affairs.

"In the past two years," said Mr. Ganz, "I have traveled over North America from Winnipeg to New Orleans and from New York to San Francisco, pursuing my duties as concert artist and conductor. The things I have observed, I think, justify my expressing an opinion on the situation.

"What have I found? For one thing, I should say that America is undergoing a symphonic rebirth. Consider the facts. There are now thirteen major orchestras giving regular series of concerts in this country, thirty-two that may be rated as minor ones, and probably at least 100 others of various amateur classification. That does not look like a case of death and transfiguration.

Work of Student Orchestras

"Then consider what a marvelous impulse the work of the public schools supervisors is giving to symphonic music. One of the thrills of my life was leading the National High School Orchestra through the 'Meistersinger' Prelude in one of the rehearsals at the Supervisors' Convention in this city. Almost at once I discovered that with these responsive youngsters I could do far more than beat time and give cues. They grasped my every intention with amazing quickness and certainty. I must confess to being envious of Mr. Maddy and Dr. Hanson for their opportunity to work with these gifted young musicians.

"When I had finished conducting, I was asked to say a few words to the orchestra. 'It is in your hands to give this country a reputation for culture and art rather than for dollars and cents,' I told them. And I firmly believe that is what will come of this remarkable movement.

"Another feature of the interest in symphonic music is the growth of conducting classes. Ten years ago these were unknown. Now I have a class of embryo conductors ready to try their skill with an orchestra. But I consider this interest in conducting less a desire actually to conduct than a development of personality, whereby the student may gain confidence and authority.

"I believe that an inhibition has been temporarily placed upon the American people by the enormous advertising of mechanized music. But that is already being counteracted by the work of the public schools. The day is coming when every child will have his contact with music. I am convinced that elementary work in piano teaching can be taught in classes."

In illustration of his thesis, Mr. Ganz instances several of his latest publications, children's pieces with a well-thought-out idea behind each one, yet attractive to the child mind. He has not hesitated to write in modern idioms. One of the pieces, dealing with tone clusters, is called "The Boy with the Big Feet."

Concerning the situation in the concert world, Mr. Ganz says: "Some cities have abandoned their concert series, it



Rudolph Ganz, Noted Pianist and Conductor, Who Shares with Leon Samedini the Artistic Direction of the Chicago Musical College

is true, but in a number of cases I have noted that it simply means that the management must pass into younger hands. For myself, I am willing to play if only to create enthusiasm. In one or two instances cities in which I have played before were unable again to pay my regular fee, and I have considered it more advisable to take the slight loss than lose the opportunity to carry on the musical cause. The artist is too often willing to complain but unwilling to sacrifice.

New Life in Concert World

"On the other hand, there are cities where there are more concerts than ever before. Consider the Philharmonic Society of New Orleans, which was re-organized and now has 3000 subscribers. A feature of this series is the opening of a block of seats to Negroes, who have never before been admitted to the concerts.

"As for the case of the teacher, my work as head of a large musical college has shown that the quality of every good teacher's class is much higher today than formerly; just as in the concert field I believe that nowadays the quality of listeners is finer. It is a case of quality versus quantity. For myself, I prefer quality. An era of quality is sure to usher in another era of quantity. It is the eternal cycle. It all depends on which side of the wheel is up." ALBERT GOLDBERG

U. S. Army Band Wins Prize at Seville Fair

WASHINGTON, May 5.—The United States Army Band, which returned recently from a visit to Spain, where it played at the International Exposition in Seville, has been awarded a grand prize for merit by the jury of awards of the exposition, according to advices received here by Captain Curtis D. Alway, the band's commanding officer. In addition, three diplomas of honor were awarded to Capt. Alway, Capt. William J. Stannard, band leader, and Dr. Franklin Adams, counselor of the Pan-American Union here, who selected appropriate Latin-American music for the band to perform on its trip. The presentation of the awards will be made, probably through the Spanish minister to the United States, on the date of closing of the exposition, June 21.

A. T. M.

PIANIST TOURS EUROPE

Eleanor Spencer Scores in Vienna and Prague Concerts

Eleanor Spencer, pianist, since her return to Europe, gave a recital in the Grosser Musikvereins-Saal in Vienna on March 20, winning conspicuous success in a program that had as its principal numbers Schumann's G Minor Sonata and Mendelssohn's "Variations Sérieuses." She also recently scored as soloist with the Czech Philharmonic in Prague, under the baton of Georg Szell, playing the Schumann Concerto.

She has been engaged by Mr. Szell for a re-appearance next season. In the autumn Miss Spencer will visit Spain, having been engaged to make a tour of six cities there.

Hanna Brocks Sings for Asbury Park Club

ASBURY PARK, N. J., May 5.—Hanna Brocks, coloratura soprano, was the guest artist at the musicale given by the music department of the Asbury Park Woman's Club at the home of Mrs. William Herrman, chairman of the department, in Deal on April 28, at the last meeting of the season. The singer gave as her first group old English ballads, then sang brilliantly the Strauss "Voci di Primavera," and an aria from "La Bohème," and closed her program with several English songs.

CURTIS ORCHESTRA HEARD IN CONCERT

Young Players Excel Under Mlynarski Before Large Audience

PHILADELPHIA, May 5.—The annual public concert of the Curtis Orchestra was given in the Academy of Music on April 29, before a large and rightly enthusiastic invitation audience. It was not a picked audience, but one greatly augmented by the general public, to which tickets were sent in order of application. Many who came out of mere curiosity remained to applaud.

The orchestra consists of 101 players, including a few professionals, among whom were five members of the faculty. Students sat at several of the first desks. The program proved quite the most substantial and finished of any given at the several appearances of the organization during the few years of its career. This was especially remarkable in view of the fact that the personnel necessarily changes from year to year.

The body of tone was rich, supple and ample. The tone color was finely varied. Attacks were free from raggedness, and the intonation of the brasses and woodwinds ceased to be a troublesome problem. It may be said in simple justice that the work of the Curtis Orchestra met not only professional standards but very high ones.

The purely orchestral numbers were the Vorspiel und Liebestod from "Tristan und Isolde," in which the majestic emotions were surprisingly well communicated; the Strauss tone-poem, "Don Juan," with climaxes built cumulatively and impressively, and the "Bartered Bride" Overture of Smetana, given with blitheness and abandon.

Tibor de Machoula, 'cellist, and Judith Poska, violinist, the soloists in the Brahms Double Concerto in A Minor, gave a finely conceived reading, marked by notable technical aptitude. Tatiana de Sanzévitch, pianist, was heard in the Franck "Symphonic Variations," revealing a firmly assured touch, exceptional dynamic powers for a young artist, and musicianly understanding.

The orchestra under Emil Mlynarski, gave excellent accompaniments. To Mr. Mlynarski goes great credit for his work both in bringing the organization to such a pitch of professional efficiency and for his admirable interpretations at the public concert. W. R. MURPHY



Catharine Norfleet, Violin
Helen Norfleet, Piano
Leeper Norfleet, Cello

Address:

The Norfleet Trio Management
542 West 112th St., New York City.

THE NORFLEET TRIO

Chamber Concerts and Children's Matinees
Comments from Recent Trans-Continental Tour

Perhaps the most exquisite musical offering of the current season was the intimate and lovely recital of the Norfleet Trio in the ballroom of the St. Anthony, Saturday afternoon, presented by the Tuesday Musical Club to the young members of that organization. The concert drew an enthusiastic audience. Each member of the Trio is a consummate artist, sincere, dignified, indefinably distinguished. The pianist of the group seemed the very personification of Barrie's immortal definition of "Charm," and made each number doubly delightful by brief explanatory remarks. The extraordinary richness of tone and the smooth, limpid technic of the cellist showed equally fine advantage in ensemble and solo performances. His sister, the violinist, played with outstanding artistry.—*Mary Dasey in San Antonio Light*

The splendid work of each performer combines to make the most satisfying of trios.—*The Arkansas Gazette, Little Rock.*

Artists like the Norfleets are not often heard in Little Rock and to hear them is to spend a delightful evening.—*The Arkansas Democrat, Little Rock.*

A trio of delightful solo artists, blended into an exquisite ensemble.—*The audience completely filled the auditorium.—The Dallas News, Dallas, Texas.*

Probably the most interesting of the programs given at Our Lady of the Lake College this season was that of the Norfleet Trio. The three artists show a remarkable excellence of individual musicianship as well as an ensemble developed to an unusual perfection. The playing of the Mendelssohn Trio at the beginning of the program established them in the lasting esteem of the audience and won for them much applause. Beauty of tone and interpretation as well as precision of ensemble made the evening a most thoroughly enjoyable one.—*San Antonio Express.*

The Norfleets showed themselves practiced and rounded musicians. Their playing is firmly rhythmic, well-balanced in timbre and resonances, and possessed of a certain air of spontaneity which lent a pleasing eagerness to their music.—*Christian Science Monitor, Boston, Mass.*

Available in All Parts of the United States for 1930-31

PITTSBURGH HEARS LOCAL COMPOSERS

Works by Gaul, Genet and Whitmer Presented on Club Programs

PITTSBURGH, May 5.—The Pittsburgh Male Chorus, conducted by Harvey Gaul, was heard in Carnegie Music Hall on April 25. The Tuesday Musical Club Choral, under the baton of Dr. Charles N. Boyd, assisted on this occasion. Compositions of Verdi, Dargomyzhky, Wagner, old English, Welsh and Negro airs were presented and an entire section of the program was devoted to Pittsburgh composers, these being Marianne Genet's "Blow, Bugle, Blow"; Foerster's "Georgian Boat Song"; Gaul's "Daughters of Time" and the same composer's cantata, "A Thracian Holiday." The soloists were Ellen Glenn Campbell, Alvin Little, Russell H. Kirk, Messrs. Malone, Naftsgar, Kile, William White and C. Warren Kindler. Fred Lotz was the accompanist.

Sonia Sharnova, contralto, appeared in recital in the Hotel Schenley ballroom on April 22, under the auspices of the Council of Jewish Women.

The Dramamont Singers, organized

and conducted by T. Carl Whitmer, gave a concert of old and new music in Carnegie Music Hall recently. The choir sang well and presented unusual works of Weelkes, Bateson, Morley, Honegger, Edward M. Harris, Imre Weisshaus, Whitmer and Dunhill. Three pieces by Mr. Whitmer, entitled "Angelus," "Sorrow" and "Banter," were played by a combination of English horn, oboe, string quartet and piano, in which the participants were Samuel G. Wagner, Ferdinand Fillion, David Fisher, Robert Eicher, Ero Davidson and T. Carl Whitmer. It was an excellently contrived and tremendously entertaining program.

The Y. M. & W. H. A. Musical Society presented the Breeskin Ensemble on April 20. The program consisted of César Franck's sonata for violin and piano, delightfully performed by Elias Breeskin and Earl Truxell; and Wolf-Ferrari's Sinfonietta for strings, woodwinds, harp and piano.

Indian Mélange Heard

On April 29 the Tuesday Musical Club gave a program of American works. Traditional Indian music, transcribed by Cadman, Farwell,

Troyer, Lieurance and DeLeone, was arranged into a song cycle, portraying the life of the Indian from "Dawn to Dusk." Staged in a forest setting, it was presented by Esther Edmundson, Elizabeth Young, John Dickson Fulton and Richard Elzis, with Mrs. Murdoch at the piano.

It is regretfully announced that Mrs. George H. Wilson, secretary of the Tuesday Musical Club and for many years identified as concert manager, manager of the Art Society and of the Pittsburgh Orchestra, will retire from active business at the close of the present season.

Haydn's "Creation" was presented on April 13 at the organ recital of Dr. Casper P. Koch in Northside Carnegie Hall. The soloists were Caroline B. Anderson, Matthew Kamer and E. Clair Anderson. Lyman Almy Perkins conducted, and the accompaniments were played by J. R. McGregor at the piano and Dr. Koch at the organ.

WILLIAM E. BENSWANGER

Jeannette Vreeland Engaged for Philadelphia Orchestra

Jeannette Vreeland, soprano, has been engaged by the Philadelphia Orchestra to sing the Bach "St. Matthew Passion" in that city on March 13, 14 and 16 next season.

Ruth Culbertson, New England Graduate, Wins Naumburg Award

BOSTON, May 5. — Ruth Culbertson, young Boston pianist, who was graduated in 1926 from the New England Conservatory of Music, has been announced as one of two pianists, among four young artists awarded prizes by the Walter W. Naumburg Musical Foundation, entitling them to a recital with all expenses paid in the Town Hall, New York, during the season of 1930-31. Miss Culbertson, a pupil of Antoinette Szumowska at the conservatory, was the winner in her graduating year of the Mason and Hamlin prize of a grand piano annually awarded in competition to the most proficient pianist among the seniors and post-graduates. She is a graduate of the Mancelona, Mich., High School, and of Albion College, where she was a piano pupil of Vernice Gay, also a graduate of the New England Conservatory.

Re-Engagements for Roth Quartet

Recently booked engagements for the Roth String Quartet, which returns to America next January, include re-appearances at Cornell University, Peabody Institute in Baltimore, and in Buffalo. The Quartet has also been engaged to play in Oberlin, Ohio.

"As winsome and caressing a tone as has been heard from any pianist this season."

EDWARD MOORE in the Chicago Tribune of April 22, 1930.

CHICAGO CRITICS UNITE IN PRAISE OF

GRAINGER

in his Recital at Orchestra Hall, April 21, 1930

HERALD AND EXAMINER
APRIL 22, 1930GRAINGER DISPLAYS
RADIANT BEAUTY

BY ALBERT GOLDBERG

A GOOD many seasons have passed since Percy Grainger first burst upon us, heralded as the playboy of the musical world. But the years have not dimmed the airy exuberance of that blithe spirit. He returned to Orchestra Hall last night to play for a gathering that quite filled the place, and the piano again pealed forth a radiant brand of tone that no one else quite approximates.

It was the old Grainger that some of us love—but that some weak souls can't abide—plus an added note of depth and seriousness. Certainly he has not before here attempted a program of the weight and substance of this.

New Interpretation

HE BEGAN with Bach, or rather he began with speaking about Bach and his fugues. To Grainger there is nothing dull or musty about fugues. He explains them in terms of the dance, and then plays them to fit the explanation; save that last night he achieved such an extraordinary degree of beauty in his playing of them that they were more dances of the soul than of the feet.

He has no slavish reverence for tradition. He mixes up the preludes and fugues of "The Well Tempered Clavichord" to suit his own taste, and leaves us thinking that the old cantor did not know quite as much about contrasts and inner relationships as we had given him credit for. But it was no superficial trickery that the audience rapturously applauded last night. *It was Bach playing so vital, so tender and so human that it will be many a day before we hear its like again.*

Lustrous Tone

THEN HE turned to Chopin—the mighty Chopin of the Barcarolle and the B minor sonata. Grainger is perhaps not the ideal Chopin interpreter. He reads this music in the terms of a rich, glowing sunset, not the pale moonlight of the Slavic tradition. Yet we have never heard the slow movement of the sonata played so beautifully, with a lustrous tone, with utter sincerity, without a trace of affectation or sentimentality.

To close he offered Ravel's "Ondine," Debussy's lovely "Homage to Rameau," and his own new setting of a seventeenth century English hunting song, "The Hunter in His Career." The latter is as gay and dashing as all the other Grainger folk tune arrangements, and will doubtless in short order take its place in public favor beside "Country Gardens" and "Shepherd's Hey." Though the official program closed there the audience was obstinate

and stayed until the pianist had rehearsed a good share of the well-loved Grainger repertoire.

EVENING AMERICAN
APRIL 22, 1930

BY HERMAN DEVRIES

At Orchestra Hall, Percy Grainger, well-known Australian pianist, gave a recital before a large and demonstrative audience, playing Bach, Chopin, Ravel, Debussy and a Grainger composition. Of these, we heard only the three preludes and fugues by Bach, and these were a renewal of our acquaintance with Mr. Grainger's admirable gifts, his refreshing, stimulating keenness of rhythm, his scholarly but never dry attitude towards the music he interprets, his unaffected yet authoritative style and the variety and flexibility of his tone-shading.

DAILY TRIBUNE
APRIL 22, 1930

BY EDWARD MOORE

In the meantime, and that other musical activities might not be forgotten, Percy Grainger gave his deferred piano recital at Orchestra Hall. A between acts visit found him in his Chopin group, which instead of being a collection of small pieces consisted of two large ones, the Barcarolle and the B

minor Sonata. He is a player to arouse attention, equipped with highly efficient hands and a highly efficient brain. Nothing in the Sonata could give him a moment's pause for its difficulties; the Barcarolle rolled out in as winsome and caressing a tone as has been heard from any pianist this season.

DAILY NEWS
APRIL 22, 1930Percy Grainger Presents
Interesting Piano Music

BY MAURICE ROSENFELD

Percy Grainger, the popular composer-pianist, presented a program of interesting piano music before a large audience last evening in Orchestra Hall.

His program included three preludes and fugues selected from the two books of J. S. Bach's "Well-Tempered Clavichord," the barcarolle, op. 60, and the B minor sonata by Chopin, and modern pieces by Ravel, Debussy and "The Hunter in His Career," set for piano by Grainger.

His playing of the portion of the program that could be heard by the writer of this review was as usual clear, breezy in manner, technically brilliant and also musical in feeling, and in the barcarolle, poetic in the lyric sections of this work.

ANTONIA SAWYER, Inc.,
ANTONIA MORSE, Manager
Box 446, White Plains, N. Y.

Steinway Piano

Columbia Records

Duo-Art Rolls

S. HUOK ANNOUNCES THE EXC UNIVERSALLY ACCL JULIETTE

Recent Coast to Coast Tour With the German Grand Opera

MILWAUKEE: "May lay just claim to the Royal Purple of Lilli Lehmann."

CHICAGO: "One of the greatest voices of the present."—*Herald and Ex-*

DETROIT: "Not overpraise to toast her as the great 'Isolde' of the present."

WASHINGTON: "From now on she will be 'Isolde' to Washington."

will be a long time."—*Daily News*, Jan. 9, 1930.

CLEVELAND: "One would have to hark back through a long series of

impressive 'Isolde.'"—*Press*, Jan. 25, 1930.

ST. LOUIS: "Nor will Lippe's 'Sieglinde' be soon forgotten."—*Daily*

"'Gotterdammerung' notable triumph for Lippe as Brunhilde."

CINCINNATI: "Rising to truly inspiring heights."—*Times*, Feb. 28, 1930.

LOS ANGELES: "Sweeping across the operatic horizon as one of the

Lehmann."—*Evening Herald*, Mar. 17, 1930.

SAN FRANCISCO: "Ability to portray the violent emotions which

Madam Lippe was a revelation—even in view of her previous performances. At the first parting of the curtains, we saw an heroic figure. One imagines that they modeled the "Bavaria" statue at Munich after her.

After the first glance at this commanding figure, she burst into heroic song! And the vocal pyrotechnics continued for three hours. It is a tremendous task even to sing the role. But this diva sang it with an authority and power that matched her figure, and always her movements and gestures were in "key," a triumph in plastique as well as vocalism and histrionism.

It was a performance in every way that should linger in the memory of all who heard it, as a precedent by which others who come later must be judged.

I have heard and seen many of the celebrated Isolde of many years; and never one more satisfying in all details.—*Archie Bell*, *CLEVELAND News*, January 25, 1930.

Her voice had a lovely quality. Majestic in the rendition of the Liebestodt.—*WASHINGTON Post*.

Triumph in opera scored by Lippe, by the beauty of her voice and her magnificent dramatic presentation of Brunhilde.—*WASHINGTON Star*.

Glorious voiced Juliette Lippe, whose triumph of last year corralled to her a new world of admirers, evidenced once again the tremendous vocal gifts that are hers. As Isolde, she imbued the immortal heroine with personality and power that will long be praised.—*WASHINGTON Times*, January 9, 1930.

Lippe's Sieglinde was superbly sung and most convincing.—*Linton Martin*, *PHILADELPHIA Inquirer*, January 14, 1930.

She scored a splendid success. Her voice proved ample in tone and beautiful in quality throughout the entire register.—*PHILADELPHIA Public Ledger*.

Personal triumph for Juliette Lippe. The owner of a dramatic soprano of great range and depth.—*PITTSBURGH Press*.

Juliette Lippe, who has remained the favorite since her Sieglinde and Isolde of last season, re-established herself in our affection as Brunhilde. For continued joyous and high sustained singing there is hardly an equal to her.—*J. Fred Lissfelt*, *PITTSBURGH Telegraph*, January 23, 1930.

Juliette Lippe sang magnificently the most superb Wagnerian voice of the period. She is to me Kundry's man Devries, *CHICAGO Evening Post*, Feb. 5, 1930.

One of the most fascinating interpretations we have had here. high artistic calibre.—*Marice*, *CAGO Daily News*.

That lovely Amazon, Juliette Lippe, scored a triumph with her Sieglinde that our own coup in capturing her signs.—*Journal of Commerce*, Feb. 5, 1930.

When she stormed the climactic excess of power was thrilling in its dramatic impulse behind it. Quite a feat.—*Glenn Dillard Gunn*, *CHICAGO Tribune*, February 3, 1930.

Operatic Repertoire: French, German, Italian, English, Spanish, Russian, etc.
CONCERT and ORATORIO
Exclusive Management
HUOK ATTRACT
S. HUOK, President
1560 BROADWAY

Steinway Piano

EXCLUSIVE MANAGEMENT OF THE CLAIMED

LIPPE

Opera Company

Lehmann's Mantle."—Sentinel, Feb. 1, 1930.

ld and Examiner, Feb. 5, 1930.

of the time."—News, Jan. 30, 1930.

ngton until a better is found, and that

on; stretch of years to recall a more

—Daily Globe, Feb. 24, 1930.

as Brunnhilde"—Globe-Democrat, Feb. 24, 1930.

28, 1930.

ne of the greatest 'Isoldes' since Lilli

hich shook the heroic 'Isolde's' soul."—

Call-Bulletin, Mar. 19, 1930.

magnificently. Here is one of
neric voices of the day—of
ne Kufsky reincarnate.—*Her-*
GO Evening American, Feb.

scinating and sympathetic in-
had here. Dramatic skill of
—*Marice Rosenfeld, CHI-*

n, Juliette Lippe, was so elo-
our own opera could score a
her signature.—*CHICAGO*
p, Feb. 5, 1930.

the climax of the first act the
thrilling in itself and the dra-
d it quite overwhelming.—
CHICAGO Herald Examiner,

re: French, German, Italian
T and ORATORIO
ive Management
TRACTIONS, Inc.
ROK, President
WAY NEW YORK

einway Piano

Mme. Lippe, a Sieglinde, whose like I never heard
anywhere.—*Edward Moore, CHICAGO Daily*
Tribune, Feb. 5, 1930.

Sang Isolde so gloriously she won an overwhelm-
ing ovation. . . . Brought to the role not only her
enormous reserves of volume but a touching sweet-
ness in the love passages that was more beautiful
than any I have ever heard in the part before.—
Ralph Holmes, DETROIT Evening Times, Jan-
uary 30, 1930.

It was a triumph for Juliette Lippe, the night's
Brunnhilde. Splendid in voice and not less glorious
in womanhood.—*Harry R. Burke, ST. LOUIS Daily*
Globe-Democrat, February 24, 1930.

Juliette Lippe assumed the role of Brunnhilde,
scoring a triumph and being recalled time after time
at the end of each act. Mme. Lippe was a revelation.

Her appearance as Fricka and as Sieglinde served
to establish her as an artiste of exceptional ability,
but little did one expect to hear such remarkable
singing as she did as Brunnhilde. She is the type
and the physique that Wagner most likely pictured
in his dreams as his ideal heroine, but he probably
never expected such a complete realization.—*Oscar*
Condon, ST. LOUIS Times, February 24, 1930.



Chief honors went to Juliette Lippe, a dazzling,
glorious Brunnhilde. That voice, ever soaring, was
always heard above the stormy swirling music.—
ST. LOUIS Star, February 24, 1930.

Nor will Juliette Lippe's Sieglinde be soon for-
gotten! A glory of voice and a sensitive and plastic
presentation of the dramatic aspects of the doom-
pursued daughter of Valse. Of heroic physique, of
ful presence, of opulent voice—she is com-
pact.—*Harry R. Burke, ST. LOUIS Daily Globe,*
February 23, 1930.

Juliette Lippe, the beautiful Sieglinde: hers is a
voice which grows in beauty as you hear it, and
seems capable of infinite shadings.—*Lillian Tyler*
Plogstedt, CINCINNATI Post, February 28, 1930.

Anybody looking for better singing than was vouch-
safed by Juliette Lippe will probably wait a long
time before he hears it.—*CLEVELAND Plain*
Dealer, January 26, 1930.

Juliette Lippe stood out in bold brilliance of char-
acterization. A voice of fine power and artistic
beauty coupled to a plastique that remains unfail-
ingly in the picture and fills the eye most gratefully.
She is without doubt the most satisfactory Sieglinde
that it has been my privilege to behold.—*ST. PAUL*
Pioneer Press, February 12, 1930.

It was a regal Fricka, noble in appearance and
gesture, and expressive in its tonal shadings. What
an Isolde she will be!—*Patterson Greene, LOS*
ANGELES Examiner, March 11, 1930.

Juliette Lippe as Isolde approximated perfection.
The love spell seemed to break gradually upon
their upturned faces like a slow sunrise.—*LOS*
ANGELES Record, March 17, 1930.

Heroic in stature and the possessor of a power-
ful dramatic soprano of excellent quality and wide
range, Miss Lippe made Isolde the dominant fig-
ure in the production.—*SAN FRANCISCO News,*
March 19, 1930.

LITTLE THEATRE OPERA REVIVES "GIPSY BARON"

Organization Closes Season With Colorful Production of Strauss Opera

For its final bill of the season, the Little Theatre Opera Company sang Johann Strauss's "The Gipsy Baron" at the Heckscher Theatre during the week of April 21. This was the first presentation of the work in New York since it was given at the Metropolitan as a "benefit" for Heinrich Conried during the season of 1905-1906.

Following the custom of the company, there were alternate casts, those appearing in the main roles being: Szupan, Ernest Otto, Richard Hochfelder and Peter Chambers; Arsena, Madge Cowden and Susan Fisher; Mirabella, Helen Ardelle and Alice Atkins; Ottokar, Richard Hochfelder and Carl Kohrs; Crypra, Gretchen Haller; Saffi, Ruth Altman and Helen Bourne; Carnero, Arnold Spector and Henry Ramsay; Homonay, Hall Clovis and Noel Harland. Doris Hawes-Craven and Alice Peterson alternated as the Gipsy Dancer.

The performance was one of the best which the organization has given. The orchestra, under William Reddick, played excellently and the chorus sang with unusual brilliancy. The sets, designed and executed by Anthoni Panenko were effective and the costumes, by Esther Peck, while not of startling originality nor invariable accuracy, were colorful.

The entire repertoire for the coming season has not yet been decided upon, but among the works which will probably be heard are Offenbach's "Orpheus in the Underworld," Domi-

zetti's "Don Pasquale" in double bill with a revival of Bach's "Phoebus and Pan," of which the company gave the American premiere last season, Messager's "Véronique" and Lortzing's "Csar und Zimmermann."

Lake Placid Again to Hold School Music Festival

LAKE PLACID, N. Y., May 5.—The sixth annual Adirondack School Music Festival will take place at the Lake Placid Club on May 23 and 24. A reclassification has been effected this year so that winners of previous seasons will compete against new groups. An additional class of contestants has been formed for schools where music is taught by student teachers once a week. DeWitt K. Batts of Manlius School, Kenneth Kelley of Schenectady, and Leland Graves of Gloversville will judge the orchestra. Alice M. Bevens, assistant professor of music at Teachers College, Columbia University; Ruth E. Spier, assistant professor of music in the public schools of Buffalo, and Charles Miller, director of music in the Rochester public schools, will judge the choruses.

Alberti Engaged for Summer Master Class at Denver School

Solom Alberti, New York pianist and coach, has been engaged for the summer master class of the Lamont School of Music of Denver. Col. Besides teaching privately, Mr. Alberti will hold repertoire ensemble classes in addition to opera classes, and plans to give several performances of scenes from operas in addition to the regular recitals.

As well as teaching, in his New

York studio, a large class, which includes many prominent artists, Mr. Alberti has been busy acting as accompanist for such artists as Kathryn Meisle, Luella Melius, Nanette Guilford, Giuseppe De Luca, Charles Hackett, Paul Althouse, Richard Bonelli and others.

For two weeks prior to his departure for Denver, and for six weeks after his return, for the third season Mr. Alberti will again act as coach and conductor for the series of operas which are given on successive Sunday nights on the Steel Pier at Atlantic City.

Mr. Alberti conducted the performance of the Vitaphone production of the Prologue of "Faust" which is now being shown throughout the country, with Charles Hackett and Chase Baromeo playing the two roles.

George Morgan Opens European Tour

George Morgan, baritone, who sailed for Europe on March 15, was announced to appear in recital on March 30 in Amsterdam. He will be heard in Vienna, Cologne, Berlin, Copenhagen, Stockholm, Oslo, London and probably Paris. Harriet Steel Pickernell, his manager, announces that Mr. Morgan will give a series of New York recitals next season, the first in the early Fall.

A Correction

In the editorial entitled "Standing by One's Guns," in the last issue of this journal, Artur Schnabel was referred to as "the German pianist." It should have read "the Austrian pianist." Mr. Schnabel was born at Lipnik in Carinthia (Kärnten), a province of Austria.

PORTLAND HEARS MENUHIN

Oregon City's Junior Symphony Plays Under Gershkovich

PORTLAND, ORE., May 5.—Cheers mingled with applause when Yehudi Menuhin appeared in recital here, under the management of Steers and Coman, in the crowded Auditorium on April 21. His repose, his mature command of technique and spirit of intelligence won instant recognition. With his excellent accompanist, Hubert Giesen, he collaborated in playing a recently found Bach Sonata and the César Franck Sonata in A. The "Scottish Fantasy" by Bruch, "Abodah," dedicated to Yehudi by Ernest Bloch, and numbers by Francœur-Kreisler and Wieniawski concluded the printed program.

Rosalinda Morini, soprano, who was the soloist at the closing concert of the Apollo Club last year, again won an ovation when presented by this club on April 24. Charm and musical quality marked her groups of Italian, Russian, German and English songs. Emery Hobson led the men of the club in eight choruses, opening with two Bach chorales and closing with Aylward's "Song of the Bow." Edgar E. Coursen was the accompanist.

The Portland Junior Symphony, Jaques Gershkovich, conductor, on the same evening gave an hour's program on the Pacific Coast network of NBC, from station KGW of the Morning Oregonian. JOCELYN FOULKES

BERLIN, April 15.—Hans Pfitzner is occupied in the composition of a new opera, "Das Herz." The libretto is by Hans Mahner-Mons.

BETTY TILLOTSON ANNOUNCES THE EXCLUSIVE MANAGEMENT OF

C O R T E Z

"ONE OF THE MOST INTERESTING OF PIANISTS"

—Eugene Stinson, Chicago Journal.

A magnificent equipment, brilliantly and effectively illustrated.

GRENA BENNETT, New York American

Played with a technic and artistry which were unquestioned.

—New York Evening Post

An admirable pianist.

—New York Telegram

Played superbly throughout, her technic being virtually perfect and her artistry unquestioned.

SAM LACIAR—Phila. Public Ledger

IN EUROPE, July 1930 to
December 1930

BETTY TILLOTSON CONCERT DIRECTION

Circle 3578 1776 Building—1776 Broadway New York City

STEINWAY PIANO

"HAS A SUPREME MASTERY OF THE KEYBOARD"

—Deutsche Zeitung, Berlin.

Stands out among the many pianists who have appeared here in concert.

Zeitschrift Für Musik—Leipzig

So strongly captivated her audience, that the concert ended in an enormous success and her listeners went to the stage to hear more. Such a transparent, clear and perfect technic has seldom been heard.

Aftenposten—Oslo, Norway

Stands on a much higher level than many of her fellow-women pianists in the noble art of piano playing.

ATRIAN DAHL, Svenska Morgon Bladet, Stockholm, Sweden



Photo Kudey-Rembrandt

An individual and outstanding pianist. — ERPEKUM SEM — in Tidens Tegn—Oslo, Norway.

IN AMERICA,
January 1931

STOESSEL TO DEVOTE ENERGIES TO SCHOOL

Noted Conductor to Give Full Time Next Season to Development of Orchestra and Opera Department of the Juilliard Graduate School

ALBERT STOESSEL, conductor of the Juilliard Graduate School String Orchestra, has accepted an appointment to devote his full time next season to the development of the orchestral work at the school and to organize and head the opera department.

Mr. Stoessel is one of the first native born Americans to achieve prominence as a conductor in the United States. Eight years ago, at a time when every important musical position in this country was held by a foreigner, he was chosen to succeed Walter Damrosch as conductor of the Oratorio Society of New York, a position which he still holds. He has been conspicuously successful in the varied fields of symphonic, choral and operatic conducting. And his versatility is far from ending here. Mr. Stoessel has also achieved a position for himself as a gifted composer of works for orchestra, solo instruments and voice. His first entrance into the musical world took place when he made his debut in 1914 as a solo violinist in Berlin. During the war and later in his work at New York University he has also shown a remarkable gift for administration.

Leads Great Ensembles

At the present time Mr. Stoessel is the conductor of six very prominent organizations. These are the orchestral concerts at Chautauqua, N. Y., the Bach Cantata Club, the New York Oratorio Society, the Worcester, Mass., Musical Festivals, and the Westchester, N. Y. Festivals.

Last summer the Chautauqua Opera Association at Chautauqua, N. Y., was organized under Mr. Stoessel's direction, the six operas presented attracting capacity audiences. This year the undertaking will be continued on an enlarged scale.

The production of the opera "Hänsel and Gretel" by the Juilliard Graduate School this past winter under Mr. Stoessel met an enthusiastic response from the public. As the Juilliard school feels the need of a serious and continuous development and outlet for the young, fresh singing talent in America, at least one opera will be presented next season under Mr. Stoessel's direction, and eventually it is planned to present them regularly.

String Orchestra Formed

Three years ago Mr. Stoessel organized a string orchestra at the school and since then at least four public concerts have been given every season. These have achieved an extraordinary popularity, largely because of the unusual works performed. Werner Josten's Concerto Sacro for String Orchestra and Piano, the Concerto Accademico by Vaughan-Williams and the Prelude



© Eugene Frank Gray

Albert Stoessel, Conductor of the Juilliard String Orchestra and Opera School

and Fugue of Vittorio Giannini, a student of the Juilliard Graduate School, are among the works which have received first performances.

Recently Bach's "Art of the Fugue" in the orchestral version of Graeser was presented for the first time in New York by the school orchestra. So profound an impression was made by this presentation under the understanding leadership of Mr. Stoessel that it has been definitely placed on the Juilliard program for next season.

Mr. Stoessel's schedule at the Graduate School next season will include a

course for conductors, with classes in score-reading and the technique of the baton. The Opera School will be organized to include all Juilliard vocal students who possess the necessary preliminary training. Every opera publicly produced will have a double cast. Thus all those ready for such appearances will gain the experience of appearing before the public.

Chicago Contest to Choose Soloist with Symphony

CHICAGO, May 5.—A young Chicago violinist or cellist will be accorded a solo appearance at the regular concerts of the Chicago Symphony next season. The applicants must live within a radius of fifty miles of Orchestra Hall. They must have had at least three public appearances, one of which must have been with orchestra, and must be within the ages of eighteen and thirty years. An advisory committee will be chosen to select the winner. A similar contest this year was won by Grace Nelson, pianist. A. G.

Norfleet Trio Gives Boston Recital

BOSTON, May 5.—The Norfleet Trio was presented by the Musical Guild of Boston at Brown Hall on April 10. Louise Stallings, mezzo-soprano, and Charles Haubiel, composer, shared the program, which consisted of the Brahms C Major Trio, Suite for a trio written by Mr. Haubiel for the Norfleets, four songs by the same composer, a group of French songs, and Scotch and English songs by Haydn and Beethoven for soprano and trio. Many leading musicians of Boston were in the audience.

CHICAGO, May 5.—Florence Kirsch won the Conover grand piano offered by the Cable Piano Company to junior pianists. The contest was conducted by the Society of American Musicians. Miss Kirsch is a pupil of Howard Wells.

NOTABLE FACULTY FOR DE PAUL UNIVERSITY

Institution Under Arthur Becker Presents Wide Curriculum and Grants Degrees

CHICAGO, May 5.—Under the leadership of Arthur C. Becker, the School of Music of De Paul University has rapidly attained a secure position among educational institutions of the Middle West. From a modest beginning, Mr. Becker has built up an organization that now lists twenty faculty members and which offers instruction and full courses leading to degrees in every department of musical activity.

Mr. Becker, who heads the departments of piano, organ and composition, besides officiating as dean of the school, has surrounded himself with a faculty of noteworthy ability. Herman Klum, a leading member of the piano department, is a pupil of Leschetizky and before taking up residence in America made extensive concert tours through Austria, Hungary and Germany. Other members of this department, all experienced and accredited musicians, are Martha Camann, Julia Nesser, Mary V. Feltz, Lydia Welch, James E. Keeley and Bertha M. Sieben.

The voice department enlists the services of John Rankel, well-known concert baritone and pedagogue, who has been a faculty member of several prominent educational institutions. Martha Stelzl Westbrook, concert artist and teacher, and Marie Thiel La-Croix complete the voice faculty.

S. Victor Tufingo, a graduate of the Paris Conservatoire and a recipient of a composition prize from that institution, teaches violin, form and analysis. Josef Konecny, a Sevcik pupil and well-known virtuoso, is a member of the faculty and conducts the school symphony orchestra.

ARTHUR KRAFT—TENOR

RECITAL Now Booking Season 1930-31 ORATORIO

VOICE CULTURE

Arthur Kraft's Summer School

on Lake Michigan

July 28th to Sept. 7th



View overlooking Herring Lake from Mr. Kraft's Studio

Arthur Kraft will conduct a class in Voice Culture at his summer home, at Watervale (Arcadia Post Office), Michigan. Watervale is located on Herring Lake and Lake Michigan, 6 miles south of Frankfort. A place for serious study and recreation. Golf, Swimming, Tennis, Boating, etc. Literature sent on request.

Address all communications to Management:
ARTHUR KRAFT, 149 West 85th Street, New York City
After June 15th Arcadia P. O., Mich., until Sept. 15th



THE ELSHUCO TRIO of New York

"They maintain a delightfully balanced and delicately sensitive ensemble."—Pitts Sashorn in the Telegram.

Steinway Piano—Brunswick Records



Karl Willem Aurelio KRAEUTER WILLEKE GIORNI

"There is a freshness and crispness about their playing which captivates and holds the hearers."—B. L. C. in the Telegram.

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.



Musical America's Open Forum

MacDowell Finds a Defender

To the Editor of MUSICAL AMERICA:
I found in my mail this morning a very vehement protest from a great, perhaps a fanatical, admirer of Edward MacDowell, asking me defiantly why I find the music of this American genius ineligible for my programs.

To state that MacDowell is a great American, standing at the head of more than 100 native composers, is easy to do. But to put the name of MacDowell on a program against the opposition of a club which engages you to play, and which claims that he is passé (and I have been told exactly that by an American organization) is not so easy.

However, having been so aggressively accused of neglecting MacDowell, I am anxious to refute any such accusation. Hence, I should like to make known the fact that I have given fifty-five performances of works by MacDowell since March 19, 1915, with the Barrère Little Symphony and the Barrère Ensemble of Wind Instruments, an average of between three and four performances a year. This has been done in spite of the fact that the composer never wrote a note for flute solo, small orchestra or wind ensemble.

I had, therefore, to make the arrangements myself in spite of being discouraged by publishers. Before many of these performances, the poor French flutist and conductor prefaced the playing with a little talk in which he gave American audiences some hints as to the proper attitude toward American music.

This I still do, and I frequently mention the name of MacDowell before the performance of a work by another composer, quoting him as an example of a pioneer in American musical composition. Other composers, listed at random, whose works have been heard on my programs, include George W. Chadwick, John Alden Carpenter, Howard Brockway, Henry Hadley, William Grant Still, Clarence Cameron White, Mabel Wood Hill, Mary Howe, Colin McPhee, Ethel Glenn Hier, Arthur Fickenscher, Charles T. Griffes, A. Walter

Kramer and, most likely, a baker's dozen of others.

So I trust that those who are looking around for people to blame for neglect of MacDowell will knock at some other door next time. I plead: Not Guilty!

GEORGES BARRÈRE

New York.

Giving Each His Due

To the Editor of MUSICAL AMERICA:

Some of the letters in the Forum and Mephistos' paragraphs anent the statement of Gabrilowitsch in MUSICAL AMERICA for March 25 seem closely related—at least first cousins.

No American can quarrel with the statements, and yet one wonders—why all the controversy over "Europe" and "America"? Can the arts of one possibly do without the other? Undoubtedly a bit of prodding as to American music and musicians is good for all of us—in fact, prodding in regard to all music is good for us, but why the extravagant statements?

Isn't it true that if England bars the music and musicians of other countries, England herself is the heaviest loser and will pay the heaviest penalty in the end? Every country should protect her own, but protection doesn't mean isolation.

We have a tendency to forget that all of Europe was growing artistically, and otherwise, for many generations before America was born. This forgetfulness has attacked a large majority of music teachers to the extent that they are trying, with pitiful results, to build musical educations while ignoring the old European classics. As well try to build a beautiful structure on a foundation of sand. It won't be beautiful when completed.

Give us American music—lots of it. Encourage every worthy American composer and every student who gives promise of worth, but let us not forget that we grow in comparison to our contacts with all countries.

As for the success of railroad companies in America, ask any American

tourist in Europe if he did not travel more in his own country as a direct result of his first trip abroad.

ELLA LORD GILBERT.

Raleigh, N. C.

Re Pizzetti's Quartet

To the Editor of MUSICAL AMERICA:

On page 34 of your issue of March 25, there appears this line: "The composer's (Pizzetti's) string quartet received its first performance in America by the Philharmonic Quartet at Hunter College on March 12."

Honor to whom honor is due, but by the same token it is not amiss to inform you that Pizzetti's Quartet was played on Feb. 16, 1930, in the ballroom of the Hotel Schenley, Pittsburgh, Pa., by the Yost String Quartet, under the auspices of the Pittsburgh Chamber Music Society, of which I have the honor to be president. The quartet was well received, and evidently this was the first performance in America, although it was not so programmed.

WILLIAM E. BENSWANGER

Pittsburgh, Pa.

KRAFT HEARD WIDELY

Tenor to Conclude Season as Soloist at Bach Festival

Arthur Kraft is about to conclude one of the busiest seasons of his career. Recent activities of the popular tenor included recitals in Chicago and Bridgeport, Conn., given during the last week in March. He was soloist in performances of Bach's St. Matthew Passion in Montclair, N. J., on April 13 and in New York on the 16th. Other April engagements of Mr. Kraft included a performance in Stainer's "Crucifixion" in Ossining, N. Y., on the 18th, a recital in East Orange, N. J., under the auspices of the Women's Chorus on the 25th, and a solo part in the Newark Music Foundation's presentation of Mendelssohn's "Elijah" on the 27th. He was scheduled to be soloist in the New York Oratorio Society's performance of Bach's Mass in B Minor in Carnegie Hall on May 5. His final major engagement of the season will be that of soloist in the Bach Festival at Bethlehem, Pa., on May 16 and 17.

Mr. Kraft will close his New York studio on June 1 and leave the following day for his summer home on Lake Michigan (Arcadia P. O.), where he will again conduct a class in voice culture from July 28 to Sept. 7.

New Viola Player with London String Quartet

William Primrose, Scottish viola player, arrived on the Aquitania in mid-season to join the London String Quartet. He succeeded Philip Sainton, a new member this season, who returned to England immediately on the advice of his physicians.

The quartet gave the last four programs of the Boston series on April 5, 6, 12 and 13, a radio broadcast on March 30, and concerts in Montreal on April 2 and in Princeton, N. J., on April 10. At the conclusion of their American tour of the Londoners went to South America.

Jurien Hoekstra Turned to the Concert Stage After Musical Comedy Successes



Jurien Hoekstra, American Baritone, Who Is Active on the Concert Stage

CHICAGO, May 5.—Reversing the usual present day procedure whereby concert and opera artists take up less serious forms of the art, Jurien Hoekstra, American baritone, reached the concert stage as a graduate of musical comedy. Mr. Hoekstra made his stage debut as a member of Elsie Janis' company following the war, and was afterward offered a three-year contract with Charles Dillingham.

The singer, who has filled many engagements in the Middle West during the past season, attended Columbia University and first studied with David Bispham. He enlisted in the French Army at the outbreak of the war and served in the American Field Service. He was decorated with the Croix de Guerre and received the Corps d'Armée citation.

While in France, Mr. Hoekstra played the lead in an American Field Service Revue produced at the Théâtre des Champs-Élysées in Paris. On his return to New York, he was engaged by Miss Janis. Following his American season he went to London, where he played for ten months in a musical production under the management of Sir Alfred Butt, also singing at numerous benefit performances under royal patronage. Mr. Hoekstra toured England as a concert artist, and then appeared again with Miss Janis in Paris. While there he studied with the famous French tenor, Edmond Clement and later with Jean De Reszke and Camille Decreus.

Mr. Hoekstra appeared in recital at Harrison Hall, Evanston, on April 30. The event was under the auspices of the library committee of the National College of Education, formerly the National Kindergarten and Elementary College. Elwood Kraft was at the piano.

Alfred Cortot, pianist, and Joseph Szigeti, violinist, will play in Egypt, Greece and Turkey next season.

Fontainebleau School of Music

Palace of Fontainebleau, France

Directors: Ch.-M. Widor and Camille Decreus - Supervised by the French Government

For American Artists, Teachers and Advanced Students Only

June 25 to September 25, 1930

Greatest French Teachers, including Widor, Libert and Dupré, organ; André Bloch, composition and conducting; Miss Nadia Boulanger, harmony (the appreciation and philosophy of modern music); Isidor Philipp and Decreus, piano; Remy and Hewitt, violin; Paul Barzelle, cello and instrumental ensemble; Grandjany, harp; Litvinne, Roosevelt and Salignac, voice, repertory and mise-en-scène; Pillois, the French language and history of music; Fauchet, solfeggio.

Tuition, Board and Lodging—\$300.00, three months' course; \$225.00, two months' course

American Office: NATIONAL ARTS CLUB STUDIOS

119 EAST 19TH STREET, NEW YORK CITY

FRANCIS ROGERS, Chairman

ARTHUR JUDSON

PHILIPS

TEACHER OF SINGING

Classes in Singing, Dramatic Art, Talking Movies and Radio under supervision of well known Broadway stars

Apply to Secretary

801-802 CARNEGIE HALL, NEW YORK CITY

TELEPHONE CIRCLE 1350

GALA SERIES GIVEN BY DETROIT OPERA

Civic Forces Present Guest Singers in Brilliant Week

DETROIT, May 5.—From every viewpoint, this city has just enjoyed its most glorious season by the Detroit Civic Opera. Under the leadership of Thaddeus Wronski, founder and executive and producing director, to whom great personal credit is due, six operas, "Aida," "La Bohème," "Madame Butterfly," "Martha," "Cavalleria" and "Pagliacci," were given on five alternate nights in Orchestra Hall.

The list of conductors and guest stars included Fulgenzio Guerrieri, conductor; Giacomo Spaldoni, assistant conductor and chorus master; Bianca Saroya, Josephine Lucchese, Hizi Koyke and Ethel Fox, sopranos; Martha Wittkowska and Bernice Schalker, mezzo-sopranos; Edward Molitore, Fernando Bertini and John Dwight Sample, tenors; Natale Cervi and Henri Scott, bases; Giuseppe Interrante and Giuseppe Martino-Rossi, baritones.

Among local singers heard with the company were: Lucille Schwartz, soprano; Lucille Kreger, contralto, and Marcus Kellerman, baritone.

Jefferson B. Webb, manager of the Detroit Symphony, was the general manager for the opera season. Frank L. Van Amburgh was the orchestra manager. The orchestra for all the operas was made up of symphony men. There were twenty-four members in the ballet. Theodore J. Smith was the balletmaster.

The chorus, made up of Detroiters,

did splendid work, aiding materially whenever they appeared.

Especially striking for its effects was the scenery for the several productions. Unusually effective was the work of Peter J. Donigan, chief scenic artist, and O. S. Davis, his assistant.

HERMAN WISE

WINNIPEG HEARS RECITALS

Visiting Artists Present Programs of Interest and Originality

WINNIPEG, May 5.—Sigrid Onegin, contralto, scored a decided triumph in a recent concert given in Central Church under the management of Fred M. Gee. Meyerbeer's "Nobles seigneurs, salut," Schubert's "Der Erlkönig" and Rossini's "Una voce poco fa" were among the high spots of the program. Hermann Reutter was the pianist-accompanist.

Benno Rabinof, violinist, played under the auspices of the Women's Musical Club recently at the Fort Garry Hotel. His program included a Chaconne by Vitali, Glazounoff's Concerto in A Minor and compositions by Bach, Hubay, Paganini, Rimsky-Korsakoff and Kreisler. Bertha Rich was the accompanist.

John Goss, English baritone, appeared in recital in the Royal Alexandra Hotel concert hall recently, singing songs by Delius, Warlock and Bax, and groups of Elizabethan, seventeenth and eighteenth century airs. Fred M. Gee was the accompanist. The concert was the fourth in a series organized by the department of music of the Canadian Pacific Railway Company.

Ada Mylchreest, contralto, was the guest artist of the Women's Musical Club recently in the Fort Garry Hotel.

A unique feature of the program was the introduction of Manx folk songs sung in the Manx language. Mrs. J. B. Coyne was the accompanist.

MARY MONCRIEFF

Chicago Opera Scholarships for Euro- pean Study to Be Awarded

CHICAGO, May 5.—The second annual preliminary contest for the Chicago Civic Opera European scholarships will be held at the Civic Opera House in September. Entries will close on June 1. The preliminary contest will be conducted by the Society of American Musicians. The Chicago Civic Opera European scholarships are the gift of Messrs. Samuel Insull, Stanley Field, Ernest R. Graham, Louis B. Kuppenheimer and Edward F. Swift. They provide for a maximum of three awards each year and offer one year of study in Italy, with a second year for students who show satisfactory progress and aptitude for grand opera. Only American-born singers between the ages of eighteen and twenty-eight, who have studied with a Cook County teacher for at least forty weeks, are eligible.

Berlin Music Firm Offers Prize for Nationalistic Opera

BERLIN, May 1.—The Berlin music house of Bote & Bock is offering a prize of 10,000 marks (about \$2,500) for an opera which will depict the soul of the German people. It is hoped that a score may be forthcoming which will not disregard all the revered musical inheritances of the past two centuries, and which, without political tendencies, will reveal the German spirit to the world somewhat as Smetana's "Bartered Bride" did for Bohemia.

G. de C.

GABRILOWITSCH ENDS YEAR

Conductor Will Again Lead Detroit and Philadelphia Orchestras Next Season

DETROIT, May 5.—Ossip Gabrilowitsch who returned to Detroit, after a period of two months of conducting the Philadelphia Orchestra, recently brought to a close the activities of the Detroit Symphony for the present season. The last pair of concerts took place at Orchestra Hall, Detroit, on April 10 and 11. Mr. and Mrs. Gabrilowitsch are planning to take a trip to Bermuda, after which they will settle at Mackinac Island, Mich., for the greater part of the summer. Their intention is not to make a trip to Europe this year.

The professional activities of Mr. Gabrilowitsch will begin again in October, 1930, at which time he will open the series of symphony concerts in Detroit. He will lead that organization during the months of October, November and December, taking the orchestra also on two extensive concert tours through the East and Middle West. Beginning on Jan. 1, 1931, Mr. Gabrilowitsch will again act as conductor of the Philadelphia Orchestra until the end of March. He will return to Detroit about March 25 and will resume his activities as conductor of the Detroit Symphony until the end of the season.

During the season 1930-31, Mr. Gabrilowitsch will make a limited number of appearances as pianist under the direction of Concert Management Arthur Judson.

BERLIN, May 1.—Albert Coates, English composer at present in Germany, has been invited by the Soviet to become director of the Moscow Opera.

"Chamber Music Glorified"

PHILADELPHIA CHAMBER STRING

SIMFONietta

FABIEN SEVITZKY

Founder and Conductor

"FEW THINGS, OUTSIDE OF TOSCANINI'S WORKS OF WONDER, EXCEED THEM. IT SHOULD BE INVITED TO ENRICH OUR MUSIC SEASON AT FREQUENT AND REGULAR INTERVALS. MOST MEMORABLE EXPERIENCE OF THE YEAR. SILKEN BEAUTY OF TONE FOR TRANSPARENCY, RICHNESS AND CAREFUL GRADUATION OF SONORITY. EXCEPTIONAL FINISH. . . MR. SEVITZKY'S EARNEST AND GRACEFUL LEADERSHIP, WITH TASTE, DELICACY AND A BLITHELY CLASSIC SPIRIT."

—Herbert Peyser, *Evening Telegram*.

"THE CITY HAS SPECIAL REASON TO BE PROUD OF THE SIMFONietta FOR, IN ITS FEW SEASONS OF EXISTENCE, IT HAS MADE REAL MUSICAL HISTORY UNDER THE DIRECTION OF FABIEN SEVITZKY, ITS FOUNDER AND CONDUCTOR."

—Philadelphia *Evening Bulletin*.

"The complete satisfaction to be found in perfectly played chamber music was granted the audience, the grace and discernment of the conductor, the rarity and charm of the selections and the individual performance of each player all combined to produce the perfect concert."

—Lynchburg *News*.

"Mr. Sevitzy showed himself to be remarkably capable as a conductor with a good deal of flair for sane and trenchant interpretation of music."

—Irving *Well*, *New York Journal*.

"Mr. Sevitzy again displayed notable virtuosity and versatility as a conductor."

—Linton *Martin*, *Philadelphia Inquirer*.

"Mr. Sevitzy has displayed discriminating taste and extensive knowledge in his programs."

—W. J. *Henderson*, *New York Sun*.

"That eye-opener of last season, the Philadelphia Chamber String Simfonieta, reaffirmed the earlier impression as an

ensemble of superfine accomplishments, which should presently become indispensable to our musical happiness. One was struck afresh by the extraordinary technical finish of the playing; the warmth, color and silken texture of a tone which might be the luscious sonority of a single many-voiced instrument; the virtuoso play of amazing rhythm; the effortless and wonderfully graduated scheme of nuance. 'PERFECTION' IS A WORD THAT COMES SPONTANEOUSLY AND WITHOUT ANY SHAME-FACED SENSE OF EXAGGERATION TO THE PEN RECORDING THE EXPLOITS OF THESE PENNSYLVANIA GUESTS."

—H. F. *Peyser*, *N. Y. Telegram*, March 12, 1930.

"A UNITY OF MICROSCOPIC FINESSE. . . The Simfonieta has broached a field in which concert-goers will find exceptional pleasure and profit."

—R. L. *Stokes*, *New York Evening World*.

"He showed sane knowledge of his task and command of his forces."

—Olin *Downes*, *New York Times*.

"The wonder of that little orchestra, of the Simfonieta! Even the clatter of these typewriter keys cannot drown its remembered music in ears still ringing with its loveliness."

—Norfolk *Ledger*.

"The Simfonieta, under the conductorship of Fabien Sevitzy, has become one of the most popular of Quaker City musical organizations."

—Haddonfield, *N. J.*

"Of the orchestra one can speak only words of highest praise. The finished ensemble played its testimony in eloquent form to a unity of effort, real artistry, virtuoso technique, musical understanding and all the other attributes necessary in the building of a smooth working organization."

—Bridgeport, *Conn.*



Photo by Kuby-Rembrandt, Phila.

Next Season — Series of Three Concerts in Philadelphia — Oct. 29, Jan. 7, Mar. 18

For available dates during 1930-31 write

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Packard Building
Philadelphia

VICTOR RECORDS — — STEINWAY PIANO

Steinway Building
New York City

MARYLAND MUSIC CLUBS IN ANNUAL CONVENTION

Federation Officers Re-elected—Mrs. Stillman-Kelley Addresses Luncheon Meeting

HAGERSTOWN, MD., May 5.—Expressing the desire that "America might be more musical and more musical in a better way," Mrs. Edgar Stillman-Kelley, former president of the National Federation of Music Clubs, was the principal speaker at the luncheon which marked the close of the annual two-day meeting of the Maryland State Federation of Music Clubs, held here on April 24 and 25.

Mrs. Stillman-Kelley urged the members of the Federation to hold together in their efforts to prevent music from being crowded out of the schools. "When we speak with the voice of millions," she said, "we can get anything we ask for the schools."

The national leader also urged the Federation to spend more time and money on music study, and to give their patronage to real works of art so that the standards of music might be raised. "The great artists of a generation before worked more for the laurel wreath than for money, but now they are working for the patronage of the public instead of the laurel wreath," said Mrs. Stillman-Kelley.

Mrs. Joseph C. Byron of Hagerstown was re-elected president. Re-elected to serve with her were Mrs. G. Ridgely Sappington, first vice-president; Mrs. Frank S. Rowe, second vice-president; Mrs. Lloyd Logan, recording secretary; Marguerite Campbell, corresponding secretary; Mrs. Martin Garrett, treasurer; and Mrs. Benjamin Dobson, historian.

Mrs. T. C. Donovan, treasurer of the National Federation, who spoke briefly on the \$500,000 Stephen Foster Memorial which the Federation plans to erect on the University grounds in Pittsburgh, and Mrs. Henry Holzapfel, president of the Treble Clef Club, were other speakers at the luncheon. Mrs. M. W. Garrett read the resolutions of the convention, thanking the committees and musical organizations for their part in making the convention a success.

A Junior Program was presented at three o'clock which, besides the performances of young soloists, included numbers by the Hagerstown Girls' Glee Club, led by Prof. Charles Cassel; the Toy Orchestra under Winifred Campbell; the Boys' Glee Club from the Junior High School of Surrey, under Eleanor Balthis; the Girls' Glee Club of Williamsport High School under Mrs. Heffner; the B Natural Club, composed of pupils of Ruth Rockafellow, and other organizations.

Lener Quartet Makes Extensive European Tour

Since leaving this country, the Lener String Quartet has given four recitals in Queen's Hall, London, and has played in thirty towns of England, Scotland and Ireland. The fourth London concert was given in aid of the blind. For the 500 blind people present, special programs were printed in Braille. Afterwards the quartet was received at the Mansion House by the Lord Mayor. Following the English tour, the Leners played throughout Holland, Belgium, France, Switzerland and Spain. The quartet will return for an American tour in the fall.

CONTRALTO HEARD WITH SYMPHONY

Schumann Heink on Coast Program—Recitals Given

SAN FRANCISCO, May 5.—The Young People's Symphony concluded a most successful season on March 14, with Ernestine Schumann Heink contributing Schubert lieder to the program. Grisha Goluboff, seven-year-old violin pupil of Mishel Piastro, played the first movement of the Mendelssohn Concerto under his master's baton, giving a good account of himself. Prizes were awarded to the youthful auditors who had sent in the best set of answers to the program questionnaires from the first four concerts.

A program of distinction was given by Robert Pollak, head of the violin department at the San Francisco Conservatory, in the Community Playhouse, including Dittersdorf's Sonata in G, Beethoven's Sonata No. 5, and six national dances. He had for his co-artist, Opal Hiller, pianist.

Another program representing San Francisco Conservatory talent was that given by Ernst Bacon, pianist-composer, and Evelina Silva, mezzo-soprano. Five original songs by Mr. Bacon were exceptionally well interpreted by Mrs. Silva.

Chamber List Heard

The Abas String Quartet, in its fifth concert of the season in the Community Playhouse on March 18, played Haydn's Quartet in D Major, Op. 64, No. 5; Schumann's A Major Quartet, Op. 41; and Brahms's "Horn" Trio, Op. 40. The last was played with

Michel Penha's 'cello taking the place of the horn, and with the assistance of Edward Harris.

Marie Garcia, soprano, with the excellent assistance of Elizabeth Alexander at the piano, gave a program of substantial musical worth at the Women's City Club on March 25.

The piano recital given by five-year-old Ruth Slenczynski, under the management of Alice Seckels in the Columbia Theatre on Sunday afternoon, March 16, was the most sensational of the month. Wee Ruth played with amazing maturity the Prelude in C Major and Two-Part Inventions Nos. 1, 8, 9 and 13, by Bach; Duet in A Flat Major by Mendelssohn; "Vöglein" in F Major by Grieg; Solfeggietto by C. P. E. Bach; Theme and Variations in G Major and Minuet in G by Beethoven, and Valse in D Flat Major by Chopin. The child lived up to her advance notices in every particular. She and her father are now in Philadelphia, where Ruth is to study with Josef Hofmann at the Curtis Institute.

MARJORY M. FISHER

De Paul Orchestra and St. Vincent's Choir Heard in Spring Concert

CHICAGO, May 5.—A Spring concert was given on Sunday afternoon, April 27, by the De Paul University Symphony, Josef Konecny, conductor. The soloists were Julia Nesser, pianist; Edward Roeder and S. Victor Tufigno, violinists, and Martha Stelzl Westbrook, soprano. Sharing the program was the St. Vincent's Choir, led by Arthur C. Becker, choir master and dean of music at De Paul University School of Music.

M. A. M.

RITA ORVILLE

Soprano

SCORES GREAT SUCCESS IN NEW YORK RECITAL, APRIL 21, 1930

"Miss Orville uttered notes which, for flamelike purity and brilliance, actually recalled such voices as MELBA'S and TETRAZZINI'S."—N. Y. Telegram.

"A voice of sweet and ingratiating quality."—N. Y. Evening World.

"For the thrill that is to be had from sheer voice Miss Rita Orville's recital at the Town Hall last evening was noteworthy. While disposing of her generous list, Miss Orville uttered notes which, for flamelike purity and brilliance of soprano tone, actually recalled such voices as Melba's and Tetrazzini's.

"Miss Orville's delivery had the assurance of a seasoned professional. She seemed to be plentifully endowed with temperament and disclosed sound ideas of style. In the various languages essayed she articulated the words easily and clearly.

"Altogether this was a song recital of unusual interest. There was copious applause and the flowers made a splendid showing."

—Pitts Sanborn, N. Y. Telegram

"Rita Orville, a young lyric soprano, who made her debut in song recital at Town Hall last night,

made known a voice of sweet and ingratiating quality. Miss Orville was at her best in tranquil lyrics. "Rings ist der Wald" from Dvorak's "Zigeunermelodien," which belonged in that category, was especially well adapted to her needs and proved the most eminently satisfactory of her many offerings. Miss Orville has good ideas of interpretation. Her diction in German and English was better than the average."

—Noel Straus, N. Y. Evening World

"Rita Orville, soprano, presented a program of Italian, German, French and English songs last night at the Town Hall. In the six Gypsy melodies by Dvorak, Miss Orville sang with much understanding of text and displayed a feeling for both the idiom of Dvorak and the subject matter. Her range was large and she had the ability to hold to pitch on long-sustained notes. Further, she met the exacting demands of phonetics in four languages well."—New York Times

"Rita Orville, soprano, gave a song recital last evening in the Town Hall. It introduced a singer possessing good attributes. The voice proved to be one of excellent quality and power."

—New York Sun

"Miss Orville has a voice of great range and volume, warm and expressive. Her Pianissimo is excellent. Her attack, connection, register, breath control and diction were of a high order. She sang the Marcello-Mozart group with ample color, artistic voice culture and a thorough understanding of musical content. The florid passages were given with exactness and exceptional tone quality."—New York Staats Zeitung.

Miss Orville's voice is lyric in character, musical in quality, and the singer deals intelligently with the interpretative problems which she sets herself."

—Brooklyn Daily Eagle

For Terms and Dates Address:

Concert Management: HARRY and ARTHUR CULBERTSON of NEW YORK
33 West 42nd Street, New York

5525 Blackstone Avenue, Chicago

Wanderlust Seizes Musicians as Balmy Days Arrive



Amelita Galli-Curci rests at her home on Fifth Avenue in New York between seasonal concert tours



International Newsreel Photo
Mary Garden waves farewell to the New York skyline as she sails for her villa on the Riviera

At the right, Ruth Stieff, who was scheduled to be soloist at the annual White Breakfast of the Rubinstein Club at the Hotel Commodore on May 10, is seen in the costume which she wears in her "Spanish Fantasia"



Kubey-Rembrandt Photo
Albert Meiff, violin teacher (right), is seen advising his student, Meyer Simkin, who has been chosen by Leopold Stokowski as a member of the Philadelphia Orchestra.



Solon Alberti, coach and accompanist, who will hold a Summer master class in Denver, is shown with Mrs. Alberti, while strolling in New York



Photo by Kemp-Corcoran-Gall
Florence Hardeman, violinist, returns from a European tour with her husband, Albert W. Heckman, noted American painter



At the right, John Charles Thomas, baritone, is shown in Palm Beach, where he coached roles which he will sing at the Brussels Opera this spring

At the left, Stell Andersen, pianist, who with Silvio Scionti has given many two-piano recitals, is shown in the garden of Elmer Johnson at Winter Park, Fla., where she was a recent guest.



Photo by Pictorial News Service

SYMPHONY REVIVED IN NEW ORLEANS

Orchestra Plans Two Con- certs Under Schuyten— Recitals Given

NEW ORLEANS, May 5.—The New Orleans Symphony has reorganized with practically the same officers as in the 1926-27 seasons. The orchestra is now rehearsing under its conductor, Ernest E. Schuyten. The plans of the association include two concerts for this season.

The personnel of the orchestra has been drawn from musicians displaced from theatrical work either by sound pictures or other changes. The entire organization will work on the co-operative basis.

Eugenie Wehrmann-Schaffner, pianist, and Adrian Freiche, violinist, presented the first of their series of three sonata recitals at the Arts and Crafts Club, the evening of March 29, to an audience highly appreciative of their work. The program consisted of the Mozart Sonata in B Flat Major, that of Beethoven in A ("Kreutzer"), and the Debussy Sonata in G Minor. This is the first time a sonata series has been given here.

The second violin and piano sonata recital of Adrian Freiche and Eugenie Wehrmann Schaffner took place April 5 at the Arts and Crafts Club. The program consisted of Bach's sonata in A Major, Lekeu's in G Major, performed

here for the first time, and that of Grieg in C Minor.

Emmet Kennedy, author and composer of Negro songs, was heard on the program of the Polyhymnia Circle, March 25. Mr. Kennedy sang some of his compositions. The singers were Cecile A. Garrity, Corinne Lehmann, Evelyn Garrot-Ader, Gilbert Sturtz and Mrs. Daniel Stanley Elliott. The pianist was Edward Aubert. The Polyhymnia Chorus was led by Theresa Cannon Buckley.

WILL SPECHT

New Orleans's Music Clubs to Be Federated

NEW ORLEANS, May 5.—Mrs. W. Carruth Jones, president of the Louisiana Federation of Music Clubs, recently visited New Orleans to confer with local musicians about organizing this city's clubs in the Federation. Eugenie Wehrmann Schaffner was appointed chairman of the organization committee.

Third Series for Columbia University Institute Announced

The third concert series, to be presented next season under the direction of the Institute of Arts and Sciences of Columbia University in the McMillin Theatre, includes Walter Gieseking, pianist, who will open the series on Oct. 18; Roland Hayes, tenor, Nov. 8; Erika Morini, violinist, Dec. 13; the Kedroff Quartet, Jan. 10, 1931; Elisabeth Rethberg, soprano of the Metropolitan, Feb. 7 (tentative date); and the Aguilar Lute Quartet, Feb. 28.

PROVIDENCE HEARS D'INDY CANTATA

Club Programs Enlist New England Artists—Pianists in Recital

PROVIDENCE, May 5.—The annual concert of the Monday Morning Musical Club, Mrs. Harold J. Gross, president, was given at the Rhode Island School of Design on the evening of March 12, for the benefit of the Music Students' Loan and other philanthropic activities of the club.

The program was given by members of the club assisted by Lucy Marsh Gordon, soprano, who sang beautifully four German songs, and "Morning" by Oley Speaks. Ruth Vining Wilkes, contralto, a pupil of Harriot Eudora Barrows, presented a group of three songs. Mabel Woolsey and Mrs. Beatrice Warden Roberts, respectively, were accompanists for the singers.

The concert included a fine performance of the cantata for women's voices, "Saint Mary Magdalene" by Vincent d'Indy. The soprano soloist was Marguerite Watson Shaftoe, a pupil of Miss Barrows. Mary Brooks conducted the chorus of more than twenty voices, with skill. Other works were given by Marion McGregor, pianist; a harp trio including René Fourgous Kinyon, Henrietta Straton and Marion Waterman Wilson; Lydia Bell, pianist, Louise Waterman, cellist, and Helen Keenan, violinist.

The Chaminade Club, Mrs. George Hail, president, gave the annual spring

Musical of the club in the auditorium of the Providence Plantations Club on the afternoon of March 13. The club presented William Hain, tenor, of New York, a winner of the national Federation of Music Clubs' biennial contest; Romeo Tata, violinist, and Arthur G. Carr, pianist, from the Yale School of Music.

The Chopin Club, Mrs. George W. H. Ritchie, president, gave the sixth musicale of the season in the auditorium of the Providence Plantations Club on the morning of March 13. Lila Horton Singen was in charge of the program, which introduced several guest artists as soloists. Mabel W. Daniels, composer, was at the piano for Mrs. Katherine Follett Mann, who sang a group of songs. The Club Chorus presented two of Mrs. Daniels's works, with Wassili Leps, head of the Providence College of Music, conducting, Bertha M. Woodward, Providence pianist, played four Chopin preludes, Van Veachton Rogers, harpist and composer, played a group of his compositions.

Muriel Kerr, pianist, gave a recital under the auspices of the local branch of the Schubert Memorial, Inc., in the studio of Dorothy Sturges, chairman of the Providence branch.

Guy Maier and Lee Pattison gave a delightful recital of music for two pianos in Alumnæ Hall, Pembroke College, Brown University, recently. The large audience manifested its pleasure by abundant applause.

N. BISSELL PETTIS

MUSICIANS' DIRECTORY

Perry Averill **BARITONE**
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: Rhineland 4732

Mme. Ella Backus-Behr
VOCAL STUDIOS
COACHING OF ADVANCED PIANISTS
Correspondence invited with out-of-town students
contemplating a study period in New York
Address:
231 W. 96th St., N. Y. C., Tel. Riverside 8041

Arthur Baecht
Distinguished American Violinist
and Pedagogue
Serious, Talented Pupils Accepted.
Metropolitan Opera House Studios
1425 Broadway, N. Y. C. Tel. Penn. 2634

Harriot Eudora Barrows
TEACHER OF SINGING
37 Commonwealth Ave., BOSTON

Susan S. Boice **TEACHER OF THE
ART OF SINGING**
Steinway Hall, Studio 717, New York
Residence Telephone: Sacramento 6349
Studio: Circle 0187

William S. Brady **TEACHER
OF SINGING**
Studio: 137 West 86th Street, New York
Telephone: Schuyler 3580

Buccini **SCHOOL OF LANGUAGES**
Est. 1900
3 Columbus Circle, New York
Courses of 25, 50 and 100 conversational class
lessons in Italian, French, Spanish and German
starting semi-monthly. Junior class, 3 months \$25.
EXCELLENT DICTION TO SINGERS BY Miss
Buccini and her native French, Spanish, German,
Russian assistants.

Leon Carson **TENOR**
TEACHER OF SINGING
New Jersey Studio New York Studio
20 Cottage Place, Nutley 703 Steinway Hall
Tel.: Nutley 2499 Tel.: Circle 5161

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th Street, New York
Telephone: 8623 Rhineland

John Warren Erb
CONDUCTOR—COACH—ACCOMPANIST
Studio 171 West 71st Street, New York
Telephone: Trafalgar 3110

Walter Henry Hall
**PROFESSOR OF CHORAL MUSIC AT
COLUMBIA UNIVERSITY**
39 Claremont Avenue, New York

Virginia Holmes
Coach—Accompanist
Voice—Piano
228 W. 75th St., N.Y.C. Tel. Endicott 2298

Helen Allen Hunt **CONTRALTO**
TEACHER OF SINGING
543 Boylston Street Boston, Mass.

Mrs. J. Harrison Irvine
Coach—Accompanist
Voice—Piano
1013 Carnegie Hall, New York Circle 1350

Isidore Luckstone **TEACHER
OF SINGING**
260 West 72nd Street - New York
Telephone: Trafalgar 7430

Philipp Mittell
VIOLINIST
**TEACHER OF MANY WELL KNOWN
ARTISTS**
50 West 67th Street, New York
Telephone: Endicott 3464

Raphael Odierno **Bass-Baritone**
of THE ODIERNO SINGERS
Presenting Oratorios and Operas
Address: 37 W. 46th St., New York City

Wallingford Riegger, Mus. Doc.
COMPOSER—TEACHER
Harmony—Counterpoint—Composition
Studio: 518 West 111th St.
Cathedral 3325

Frederick Schlieder **Mus. W., F.A.G.O.**
Science and Art Blended in Creative Ex-
pression—Author of "Lyric Composi-
tion Through Improvisation"
The Olcott, 27 West 72 St., New York, N. Y.

Edgar Schofield
BASSO-CANTANTE
Studio: 73 West 11th Street New York
Tel.: Algonquin 7253

Harry Reginald Spier
TEACHER OF SINGING
Steinway Hall, Studio 616, Tel. Circle 5833
Residence: 41 W. 83rd St., Tel. Truf. 8136

Charles Gilbert Spross
PIANIST AND COMPOSER
Address: Poughkeepsie, N. Y.
Telephone: 584 Poughkeepsie

Florence Turner-Maley
COACH—TEACHER OF SINGING
Studio: 616 Steinway Hall, New York
113 West 57th Street Tel. Circle 5833

Claude Warford
TEACHER OF SINGING
4 West 40th Street, New York
Phone: Penn. 4897

Arthur Warwick
PIANIST—TEACHER
Summer School
June 1 to Aug. 15
113 West 57th St., N. Y.
Tel. Circle 4780

CHICAGO

Mae Graves Atkins
SOPRANO
Studio 329 Fine Arts Bldg., Chicago

J. Lewis Browne
Director of Music
CHICAGO PUBLIC SCHOOLS

Emma Cannam
SOPRANO
CONCERT RECITAL ORATORIO
825 Orchestra Bldg. Chicago

Metropolitan Opera Gives Series for Large Baltimore Audiences

Fourth Annual Season by Visiting Forces Brings Brilliant Performances, Establishing Record for Support—Baltimore Sym- phony Presents Native Works—State Federated Clubs Hold Hagerstown Convention

BALTIMORE, May 5.—The fourth annual spring season of the Metropolitan Opera Company added further artistic success to the distinguished organization. This year's performances, which closed at the Lyric on the night of April 26, established a financial record. The Baltimore Opera Club, Dr. Hugh H. Young, president, through the indefatigable services of Frederick R. Huber, the local representative for the company, created a fine civic interest in these productions, and the brilliant response resulted in a definite financial gain for the season.

Artistically, the four productions, "Aida," "Louise," "L'Elisir d'Amore" and "La Juive," thrilled the local opera-lovers. This repertoire gave the favorite singers ample scope for vocal and dramatic appeal. Rosa Ponselle, Julia Claussen, Lucrezia Bori, Ina Bourskaya, Editha Fleischer and Queena Mario, with Giovanni Martinelli, Ezio Pinza, Lawrence Tibbett, Léon Rother, Antonin Trantoul, Beniamino Gigli, Giuseppe de Luca, Louis D'Angelo and Alfio Tedesco appeared in the principal roles with convincing histrionic and vocal skill. Tullio Serafin and Louis Hasselmans were the conductors. Rita DeLeporte, Lilyan Ogden, and Mildred Schneider with a corps of dancers added pictorial ballet effects. The orchestra and the chorus were of the accepted standard of the stellar organization. In a summary report of the current season, it again must be said that the local guidance given by Mr. Huber and his associates deserves praise.

Symphony Gives Novelties

The closing program of the Baltimore Symphony, on Sunday, April 13, at the Lyric, held special local interest

in the representation of soloists and the performance of two manuscript compositions. Louis Cheslock, a member of the orchestra, who is also a member of the Peabody Conservatory staff, was given representation with his Slumber Song and Serenade for string orchestra, both effectively written and well received. Alexander Sklarevski, pianist, member of the Peabody Conservatory staff, was given an ovation after his presentation of the Tchaikovsky B Flat Minor Concerto. Harriet Colston, a local soprano, was accorded a warm reception after singing an aria of Mozart and one of Massenet. Gustav Strube held the orchestra under his capable control giving academic readings of the Beethoven Fifth Symphony and the prelude to "Meistersinger."

Five recitals by the Department of Dance Art, Gertrude Colburn, director, were held at the Peabody Conservatory of Music, April 7 to 11, inclusive. Gloria Garcia, Ruth Rysanek, Muriel Bell, and Edith Dell 'Orto gave individual programs and the final program was presented by Margaret Mahrer, Palma Shroyer and Margaret Tempelman with the assisting ballet class. Mary Finnessey was the accompanist.

Maryland Clubs Meet

The final program of the season was given on April 26, at the Hotel Emerson by the Baltimore Music Club. An organization of string players, under Charles Cooper, gave a creditable performance of the Vivaldi Concerto Grosso in D Minor and the Tchaikovsky Andante Cantabile. Constance Hedja, contralto, and Paul Nachlass, tenor, sang the prison scene from "Trova-tore." Virginia Castelle was the accompanist. The program was in charge of Rhoda B. Tyson and Mrs. Benjamin Dobson.

At the business meeting preceding the program, the following officers were elected: Mrs. Martin Garrett, president; Mrs. Harriet Zell Colston, first vice-president; Mrs. David Federleicht, second vice-president; Mrs. Walter Sondheim, treasurer, and Mrs. J. D. Lazenby, recording secretary.

The annual State Meeting of the Maryland Federation of Music Clubs was held at Hagerstown, April 24 and 25. The feature program presented on April 24, in St. John's Auditorium,

reflected much credit upon those who were responsible for the performance. The Hagerstown Municipal Band, Peter Buys, conductor, prefaced the program with effective numbers. Mrs. Earl Kohler, pianist; Elma Reitz, contralto; Mrs. Bjorlee, violinist; Roy A. McMichael, organist, and J. Robert Horn, baritone, were the soloists. Under Roy A. McMichael, a massed chorus of Federated Choirs gave a moving performance of Franz C. Bornschein's setting of "The Vision of Sir Launfal." J. Atlee Young, organ, and Asher Edelman, piano, added to the effectiveness of the cantata. Merritt Campbell and Amos Harper sang the solo episodes tastefully. Mrs. Joseph C. Byron, State president was in charge of the program.

Junior Program Given

Business meetings were held and plans for the extension of musical interest throughout the State were outlined. Following the business meeting, a Junior Program was given which concluded with choruses sung by the Hagerstown High School Girls' Glee Club, Charles Cassell, conductor. Mrs. Edgar Stillman Kelley, former president of the national federation, and Mrs. T. C. Donovan, the national treasurer, and Mrs. Ridgley Sappington, the Baltimore delegate, made addresses during the meetings.

FRANZ C. BORNSCHEIN

DUNCAN GROUP IN DEBUT

New Ensemble of Dancers Appears With Minneapolis Symphony on Spring Tour

MINNEAPOLIS, May 5.—The Minneapolis Symphony, which only ten days previously closed the orchestral season auspiciously, just as happily opened the spring season of music in the Lyceum on April 21. The occasion was the world premiere of the new group of Duncan Dancers called into service to surround Irma Duncan after the first group was recalled by Soviet Russia. The dancers appeared with the orchestra also at the St. Paul Auditorium on the following night and in other cities visited by that organization on its annual spring tour.

The Overture to Weber's "Freischütz" served as the charming orchestral prelude. It was too bad that the Schubert C Major Symphony, which followed, could not be played in its entirety. It was probably judged too lengthy, and the first movement was omitted. The dancers' interpretation of the work was highly poetic. The whole choreographic part of the program was devoted chiefly to compositions by Schubert.

There was only one purely orchestral number besides the overture—Rimsky-Korsakoff's "Caprice Espagnol," which Mr. Verbrugghen and his men interpreted with fine effect.

VICTOR NILSSON

Sylvan Levin Makes Debut as Conductor in Philadelphia Concert



Photo by Kubey-Rembrandt Studios

Sylvan Levin, Pianist and Conductor, Who Trained the Chorus for "Die Glückliche Hand"

PHILADELPHIA, May 5.—Sylvan Levin, twenty-seven-year-old graduate student of the Curtis Institute of Music, made his appearance as conductor of an orchestra of fifty in a performance of Ravel's "Scheherazade" in the Pennsylvania Museum on April 13. This concert was a fitting climax to his work of the present season, during which he has been assistant coach at the Curtis Institute and assistant conductor of the Philadelphia Grand Opera Company.

He was also entrusted by Leopold Stokowski with the training of the chorus for the presentation of "Boris Godounoff" by the Philadelphia Orchestra in the fall, and also with the choral training for Schönberg's "Die Glückliche Hand," presented last month in Philadelphia and New York.

Mr. Levin has had a rapid rise in his art. Entering the Curtis Institute in 1927 as a student in the piano department, he soon demonstrated unusual ability as a coach and conductor. At the beginning of the present season he was given his present post with the Philadelphia Grand Opera Company, and also assigned to coaching students of Mme. Sembrich and the class in operatic acting at the Institute. He still finds time to continue his training as an accompanist and coach with Harry Kaufman at the Curtis Institute, and is a member of Emil Mlynarski's division of conducting.

Allan Jones, tenor, has been re-engaged as soloist by the St. Cecilia Club of New York, Victor Harris, conductor, for a concert on Jan. 20 next.

SONGS

by

MARSHALL KERNOCHAN

For Baritone and Orchestra:

OUT OF THE ROLLING OCEAN (Score and Parts for Rental)
(Walt Whitman)

For Soprano:

SONG OF YLEN
WANDER CHILD

For Tenor:

A SAILOR SINGS
YOU'LL LOVE ME YET

G. Ricordi & Co., 14 East 43rd St., New York

INSTITUTE OF MUSICAL ART

of the

JUILLIARD SCHOOL OF MUSIC
FRANK DAMROSCH, Dean

120 Claremont Avenue, New York, N. Y.

A School for Serious Students All Branches Moderate Tuition Fees

Special Announcement

All Talented Advanced Violin Students Will Come Under the Personal Observation and Instruction of

PROF. LEOPOLD AUER

DALLAS SYMPHONY CONCLUDES SEASON

Civic Concert Association Organized—Choral Events Given

DALLAS, May 5.—The Dallas Symphony was greeted by a large audience in the last concert of the season on April 13. This concert completed the fifth year under the capable baton of Paul Van Katwijk. The program included the Caucasian Sketches by Ippolitoff-Ivanoff, the Brandenburg Concerto, No. 3, in G Major by Bach; the Adagietto from the Fifth Symphony by Mahler; the Scherzo from "Midsummer Night's Dream" by Mendelssohn; Piedmontese Dances, No. 2, by Sinigaglia, and "Tales from the Vienna Woods" by Johann Strauss. The soloist for this last concert was Gaetaniana Piazza, mezzo-soprano, of Waco, who showed a well-trained voice in the "Air de Lia" from "L'Enfant Prodigue" by Debussy and "Non So Più" from "The Marriage of Figaro" by Mozart. Miss Piazza was also heard in two radio programs while here.

The orchestra made its first out-of-town appearance during the Southwestern Musical Festival, held at the College of Industrial Arts at Denton, April 25 to 27.

The Dallas Civic Concert Association was recently organized, as one of many of the same type in other cities, under the direction of Dema Harshbarger. Jane Goude represented her in Dallas. The plan provides that three or more concerts will be given during the season, tickets for adults being \$5 and for children \$2.50. There is a large list of artists from which a choice will be made. Eli Sanger was elected president; Manning B. Shannon, Mrs. Ella Pharr Blankenship and Mrs. E. H. Server, vice-presidents; Mrs. Ruth S. Wolfe, secretary; Christian C. Weichsel, treasurer, and Mrs. R. B. Stichter, organization chairman.

On April 6 the final twilight concert of the season was given by the Schubert Choral Club, of which Mrs. J. H. Cavender, Jr., is president. The guest artists were Helen Fouts Cahoon, coloratura soprano; Henri La Bonte, tenor,

and Christian Thaulow, violinist. Curt Beck led the club in several numbers, with Myrtle McKay playing the accompaniments. Marian Douglas Martin was accompanist for Mrs. Cahoon, Julia Graham Charlton for Mr. Thaulow, and Harriet Bacon McDonald for Mr. La Bonte. In the Bach Concerto in E Major, Mr. Thaulow was joined by a group of local musicians, Messrs. Lambert, Sunderland, Antony, Hohman, Romber, Faget, O. C. and L. W. Anderson.

Agnes Weeks, pianist, played an exacting program at McFarlin Memorial Auditorium on April 15. She is a pupil of Mme. Gabrielle Leschetizky and will sail in May for several months in Europe, where she will join Mme. Leschetizky as assistant. Her numbers included compositions by Scarlatti, Schumann, Chopin, Mompenn, Debussy, Liszt and Paul Van Katwijk.

Young Players Heard

Two bands, composed of boys and girls between the ages of nine and eighteen, were heard in a recent concert at the Auditorium. They have been in training for four months under the auspices of the educational department of D. L. Whittle and Co., music merchants. C. L. Winniford, bandmaster and teacher is in charge. The senior band was led by F. W. Barrows, and the junior by Mr. Winniford.

As a feature of National Music Week, a civic concert was given on May 4 in McFarlin Memorial Auditorium. Joyce Cate, soprano, and a group of eight young pianists, under Frank Renard, were heard.

Mamie Folsom Wynne, director of the Wednesday Morning Chorus Club, was chosen president of the City Federation of Music Clubs recently.

Rossini's "Stabat Mater" was given by St. Matthews' Cathedral Choir on Good Friday, under Carl Weisemann, organist and choir director. The soloists were Mrs. La Rue Nelson, soprano; Irma Batschon, contralto; T. M. Brown, tenor, and William Wilson, bass.

Mary Todd Palleria, soprano, was soloist at the monthly meeting of the Art Noon Club on April 16 at the Dallas Country Club. MABEL CRANFILL

Columbus Violinist Is Chosen as Soloist for Karlsruhe Centennial



Alma Borneman, Violinist, Who Will Be Heard as Soloist at the Baden Centennial in Germany

COLUMBUS, May 5.—Alma Borneman, one of Columbus' leading violinists and winner in 1923 of the Francis Macmillen first prize for violin of the National Federation of Music Clubs, has received an invitation to be one of the soloists at the Baden Centennial at Karlsruhe, which takes place July 11-14. She will appear on the program of the Badener Gesangverein.

Miss Borneman, as a recipient of a scholarship from the Women's Music Club, has studied with César Thomson in Ithaca. She gave a recital here recently in the series by faculty members of the Capitol College of Oratory and Music. R. C. S.

Clara Larsen Presents Pupils in Recital

BOSTON, May 5.—Pupils of Clara Larsen, concert pianist and teacher, gave a recital in Jordan Hall on the afternoon of March 2 before a large audience. Marian Wyman, assisted by the following solo members of the Boston Symphony, Abdon Laus, Gaston Hamelin, Louis Speyer and Marcel Lannoye, played Mozart's Quintet in E Flat Major. Donald Grout played the first movement of Rachmaninoff's Concerto No. 1, with Miss Larsen at the second piano. George Abercrombie was heard in Gershwin's "Rhapsody in Blue," with Miss Larsen at the second piano. The program also included works played by Elsie De Normandie, William Peterson, Dolores Gladue, Adele Bramson and Louis Sirois. W. J. P.

Artists Named for Morning Musicales in Boston Next Season

BOSTON, May 5.—Mrs. John W. Myers announced, at a recent luncheon given for the executive committee of the Wednesday Morning Musicales, which are held in the Hotel Statler ballroom, the artists who will appear next season. They are Edward Johnson, Nov. 19; Dusolina Giannini, Dec. 17; Guy Maier and Lee Pattison, Jan. 14, 1931; Efrem Zimbalist, Jan. 28; Maria Jeritza, Feb. 18, and Giacomo Lauri-Volpi, March 4.

The concerts, presented under the auspices and for the benefit of the Boston School of Occupational Therapy, have met with generous response. W. J. P.

CLEVELAND HEARS KOLAR SYMPHONY

Composer Is Guest with Sokoloff Forces—Bloch Suite Heard

CLEVELAND, May 5.—Victor Kolar was guest leader of the Cleveland Orchestra on April 17 and 19, conducting his own Symphony in D Major. Mr. Kolar is no stranger in Cleveland, having played here in old days with the Pittsburgh Orchestra and more lately conducting in 1929 with the Detroit Symphony, when Gabrilowitsch played a piano concerto. He is a suave and persuasive leader, and his music was well received.

Carlton Cooley, principal viola player of the orchestra, was soloist in Bloch's Suite for viola and orchestra, with Nikolai Sokoloff conducting. The new Suite, presented by Mr. Cooley in excellent style, brought acclaim to the soloist, the composer and the conductor. It is a magnificently colorful work of genuine power. Mr. Sokoloff concluded the concert with Sibelius's "Finlandia."

The Singers' Club, with Tito Schipa as soloist, gave the last program of the season under the leadership of J. Van Dyke Miller on April 16, at Public Music Hall. Next year this band of singers will enter its thirty-eighth year under the baton of Beryl Rubinstein, the new leader.

MARGARET ALDERSON

Philadelphia Chorus Gives Concert

PHILADELPHIA, May 5.—The Lit Brothers' Chorus gave its annual concert in the ballroom of the Bellevue-Stratford on April 7. The concert was given this year for the benefit of St. Mary's Hospital and the Chestnut Hill Home for Consumptives. The chorus, of which Mrs. Frank A. Hild is president, and the conductor is Dr. J. Marvin Hanna, was assisted by the W. L. Arkless Orchestra, the Caroline Littlefield dancers, Helen Hitner and Frank Oglesby; Esther Cohen, soprano; Jack Sternberg, tenor, and William Forman, baritone.

Many of the numbers were illustrated by tableaux.

La Argentina Returning Next Season

La Argentina, the Spanish dancer, will return to America again next season. She will arrive early in October and will open her tour with three recitals in the Town Hall, beginning Oct. 14. Her itinerary will include the South.

GERTRUDE OWEN
S O P R A N O
c/o MUSICAL AMERICA—122 So. Michigan Ave. CHICAGO

ELLEN KINSMAN MANN
Teacher of Beautiful Singing
Preparation for CONCERT—ORATORIO—OPERA
808 FINE ARTS BLDG., CHICAGO Studio—Florence, Italy, c/o American Express until April, 1930

CARL McKINLEY
Theory and Composition New England Conservatory, Boston

MAESTRO ARTURO VITA
803-804 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1366

MARIE SUNDELIUS
SOPRANO
Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York

HARRIET FOSTER
CONTRALTO, VOICE BUILDER AND COACH
Studio: 251 W. 71st Street, New York. Phone, Trafalgar 6756

THERESA M. NELSON
TEACHER OF NOTED PIANISTS
Including Prof. Geo. F. Morgan, of Taft School.
Maria Wildermann, Guy Marriner, etc.
SHERMAN SQUARE HOTEL
71st Street, New York City Tel. Endicott 8400

**ALICE
MOCK**
Soprano

Chicago Civic Opera
Company
Concert Management:
Arthur Judson
113 W. 57th St., New York



**WALTER
CHARMBURY**
Pianist-Instructor

611 Steinway Hall
New York Circle 4066
Appointments Tuesday or
Friday A.M.



LOS ANGELES HEARS CADMAN VIOLIN SONATA

Standard Compositions and New Works Applauded at First Local Hearings

LOS ANGELES, May 5.—The last but one of the Philharmonic's concert series proved to be another testimony to the position which Dr. Artur Rodzinski has made for the orchestra in the life of the community this season. The program was one of the few of the year without a soloist, yet there seemed to be no diminution of attendance or interest. The program included the first local performance of Moussorgsky's "Pictures at an Exhibition," arranged by Ravel. Other numbers were the Overture to Rossini's "Barber of Seville," Strauss's "Till Eulenspiegel," and Johann Strauss's "Tales from Vienna Woods."

Dr. Rodzinski gave a scintillating performance of the Rossini overture and a well-balanced performance of the symphony.

Moussorgsky Suite Heard

Moussorgsky's suite had a fine performance. The works by the two Strausses were both admirably played. The orchestra is now at the highest point of excellence it has ever enjoyed, and has become a fitting instrument for the most difficult scores. The conclusion of every work was a signal for an ovation for the conductor, which he never failed to share with his men.

The last of the Sunday afternoon programs, given on Easter Sunday, brought forward two soloists. The first of these was Lucille Gibbs, coloratura soprano, singing "Una voce poco fa" from Rossini's "Barber of Seville" and Hymn to the Sun from "Coeur d'Or" by Rimsky-Korsakoff. The second was Grisha Goluboff, violinist, who played the Mendelssohn Concerto. The orchestral numbers included a work by Henry Schoenfeld, Los Angeles composer, Suite Caractéristique, for strings, which had a cordial reception.

The Bartlett-Frankel String Quartet gave the last of a series of six popular-priced concerts in the Beaux Arts Auditorium on the evening of April 20. The program included works by Saint-Saëns, Borodin, Rachmaninoff, Hartmann and Lalo, and was listened to with marked interest. The organization has made a perceptible improvement in its ensemble playing.

Gdal Saleski, 'cellist, with Alfred Kaufman at the piano, gave a program in the Beaux Arts Auditorium on the

evening of April 15. The artist revealed excellent schooling and a fine quality of tone in a long and difficult program. An ambitious work of his own, Suite Antique, showed him to be a composer of no mean gifts.

The Sylvain Noack Trio, consisting of Sylvain Noack, violinist; Max Rabinowitsch, pianist, and Lajos Shuk, 'cellist, was heard in a concert in the Pasadena Community Playhouse on the afternoon of April 13. The organization, substituted for the Elshuco Trio, made an excellent showing in works by Beethoven, Bridge and Brahms.

A new work by Charles Wakefield Cadman, his first major composition for violin, had its first performance at a recent Friday Morning Club concert. It is a Sonata in E, and on this occasion it was played by Vera Barstow and Mr. Cadman. The composer's native gift for melody is one of its strongest features, although he has not disdained a suggestion of modernism now and then. The sonata is grateful for the performer, and Miss Barstow took advantage of the opportunity by doing some beautiful playing. She is head of the violin department at the Friends College in Whittier.

HAL DAVIDSON CRAIN

"MANON" IN NEW ORLEANS

Local Company Gives Massenet Work Before Enthusiastic Audience

NEW ORLEANS, May 5.—A very much sheared version of Massenet's Manon, which eliminated not only an entire scene but much of the detail which makes the opera delightful, was given by Le Petit Opéra Louisianais on March 22 at the St. Charles Theatre.

The cast for "Manon" comprised Mable Bodchaux as Manon, Anna Harrison as Pousette, Elizabeth P. Schwartz as Javotte, Beryle G. Kalin, Rosette; Robert Gottschalk as le Chevalier des Grieux, Henri Wehrmann as Lescart, Ernesto Ferrata as le Comte des Grieux, Charles Roche as Guillot de Morfontaine, Edmund Wheelahan as De Brétigny. The ballet was planned by Elizabeth Lyons and danced by Virginia Carso, Gretchen Page, Alice Robertson, Jean Myers, Silvia Levert, Ora Matthews, Helen Hiller and Alberta Greiner. Ernesto Gargano conducted. Jeanne Foedor is artistic director, Mary V. Molony official accompanist. Ben B. Batthews, stage director, procured settings which were creditable. The audience was lavish in its applause and the floral offerings filled part of the theatre's lobby. W. S.

Spalding and Hackett Heard at Lindsborg Festival

Albert Spalding opened the Lindsborg, Kan., Festival on Palm Sunday, April 13. On Good Friday, Arthur Hackett sang the tenor part in Bach's "St. Matthew" Passion. The next afternoon he was heard in recital, and on Sunday evening, April 20, he was one of the soloists in "Messiah."

Philadelphia Sight Singing Classes Heard in Drexel Institute Program

PHILADELPHIA, May 5.—The Philadelphia Bureau of Music presented the combined Sight Singing Classes, under Anne McDonough, director, in a concert at the Drexel Institute auditorium on April 8. The soloists were Elizabeth Harrison and Elfrieda Rabe, so-

pranos; Frank Oglesby, tenor, and Edward Lippi, baritone. William Sylvano Thunder, organist, played the accompaniments and was heard in a solo. A feature of the concert was the performance by Mr. Lippi of "A Tagore Poem" by Madeleine Walther, with the composer at the piano. The singers distinguished themselves in a wide variety of well-sung numbers.

Martha Attwood Sings With Choral Club in Forest Hills

With Martha Attwood, soprano, as the guest soloist, the Forest Hills Choral Club, of which Alfred Boyce is conductor, gave the second concert of its tenth season on the evening of April 11 in the Community House. Songs by Volpe, Watts, Wise and Hadley introduced Miss Attwood to the audience, which received her with enthusiasm. She sang also the "Vissi d'arte" aria from "Tosca" and a varied group of folksongs. In her delightful interpretations, Miss Attwood was accompanied by Edwin McArthur at the piano.

The visiting artist supplied the soprano obbligato when the mixed chorus gave the Kremser "Hymn to the Saviour." The chorus was applauded for its singing of choral works by Wagner, Elgar, Dvorak and Strauss, of Di Lasso's "Echo Song," for double chorus unaccompanied, and several folksongs.

Hother Wismer Weds Augusta Peterson

SAN FRANCISCO, May 5.—Hother Wismer, viola player in the San Francisco Symphony, and Augusta Peterson, of Elsinore, Denmark, were married on April 12. Mr. Wismer, a native of Copenhagen, is widely known in Pacific Coast musical circles. M. M. F.

LOUISIANA CLUBS URGE MUSIC STUDY

State Convention Elects New Officers in Third Meeting Held in Monroe

NEW ORLEANS, May 5.—The passing of a resolution urging every club to cooperate in a movement which will attempt to install music instruction under trained music supervisors in every Louisiana public school was a feature of the third annual convention of the Louisiana Federation of Music Clubs, held at Monroe, La., April 3 and 4.

Mrs. W. Carruth Jones, Baton Rouge, was reelected president. Other officers elected were: Mrs. Louis Hullum, Monroe, vice-president; Alice Jeffries, Jeanerette, recording secretary; Mrs. Naaman Pope, Baton Rouge, corresponding secretary; Mrs. Dudley Woodland, Alexandria, treasurer; Mrs. Alex Hill, Lake Providence, historian; Mrs. Luther Beene, Haynesville, librarian; Mrs. A. G. Reed, Baton Rouge, parliamentarian.

Winners of the Federation's contest for junior musicians residing in Louisiana were: piano division, juvenile class, Margaret Stansell, Alexandria, first; Lucille Beaulieu, Broussard, second; junior class, Betty Arrington, Alexandria, first; Theresa Comeaux, Broussard, second; student class, France Rose Bird, Selma; violin division, juvenile class, L. D. Bernard, Broussard, first; W. T. Owens, Haynesville, second; junior class, Isabelle Malagarie, Broussard.

It was decided to hold the next convention at New Orleans.

WILL SPECHT

De Paul University School of Music

ARTHUR C. BECKER, Dean

Offers Regular Courses Leading to the Degree of Bachelor of Music and Graduate in Music. Special students Not Working for Credits Are Admitted

Piano-Violin-Cello-Organ-Voice Culture

Harmony — Counterpoint — Canon and Fugue — Orchestration — Musical Appreciation — Formal Analysis — Theory

Liturgy and Gregorian Chant

Public School Music - Choral Work Dancing - Expression - Dramatic Art

Three Manual and Two Manual Organs used for Instruction

Class Method of Piano Instruction also Taught. Post Graduate Course Leading to Degree of Master of Music

Credit Towards a University Degree is Granted for all work done in the School of Music

Address De Paul University School of Music
De Paul University Bldg., 64 E. Lake St., Chicago

ADOLFO

BETTI

Violinist

Summer
address:

Bagni di Lucca
Italy

Returning to
America in
October

WORKS BY TEXAS COMPOSERS HEARD

San Antonio Club Gives
Compositions by
Members

SAN ANTONIO, TEX., May 5.—The Composers' Club held its second competitive concert of the season recently at the Plaza Hotel. Original compositions were submitted and played by Frederick King, organist; John M. Steinfeldt, pianist; Joyce Hetley Wallace, pianist. A song by L. A. MacKay-Cantell was sung by Mrs. Chester Kilpatrick, soprano, the composer accompanying. A song by Virginia Lynd Hartley was sung by Alga Hornberger, soprano, accompanied by Brooks Smith.

A violin composition by Louise D. Fischer was played by Mrs. T. M. Wheat, the composer accompanying. A song by Stella Stacy of Austin was sung by Joseph Burger, baritone, the composer playing the accompaniment. A negro song by Alice Mayfield was sung by Warren Hull, baritone, accompanied by Brooks Smith. A sacred song by Carl Schwabe was sung by Mrs. A. M. McNally, soprano, accompanied by Mrs. Edward Hoyer, Sr.

A song by Harry E. Wells was sung by Gertrude Berry Streigler, soprano, accompanied by Louise Thulemeyer. A song by George May Randolph of Austin was sung by Joseph Burger, accompanied by Tekla Staffel. A portion of a sacred cantata by Francis de Burgos was sung by a chorus comprising Mrs. A. M. McNally, Mrs. Paul

Rochs, Mrs. Eugene Hays, Mrs. Stanley Winters, Dorothy Louise Richter, Mrs. T. H. Flannery, Mrs. Ernest Scrivener, Harold Arnold, Raymond Pigott, Leroy Rice, George Vordenbaum, Louis Arbetter, Joseph Burger, Lloyd Harris, Frank C. Sullivan. Catherine Clarke Harker was the accompanist. The composer directed.

Army Band Gives Concert

Combined Army bands of Fort Sam Houston, under the leadership of Warrant Officer Otto Majewski, furnished the program recently for one of the series of Sunday afternoon free concerts at the Municipal Auditorium, sponsored by the City Federation of Women's Clubs. A cornet solo was given by Sergeant John Minena. Mrs. Verna Yturri, soprano, assisted with solo numbers accompanied by Ella Mackensen. An audience of more than 3000 attended.

Recently an orchestra directed by Eulalio Sanchez was heard in compositions by Nicolai, Granados, Liszt, Victor Herbert and Gomez. Elsa Schott, soprano, was soloist, accompanied by Agnes Sanchez. Organ numbers were played by Hilda Stone.

At a meeting of the Tuesday Musical Club, of which Mrs. Eli Hertzberg is president, "Bach and a Few Moderns" was the topic of a program directed by Mrs. Hubert Foster, who read a paper on the subject. By way of illustration, Mary Stuart Edwards, soprano, sang Bach's "My Heart Ever Faithful," arias from his "Coffee Cantata" and Erik Satie's "Le Chapelier" from "Alice in Wonderland," accompanied by Mrs. Eugene Staffel.

Olga Seiser, pianist, played Emerson Whithorne's "Pell Street" and Palmgren's "The Sea." Ora Witte, soprano, sang Marietta's "Lied zur Laute" from Korngold's "Die tote Stadt" and Schönberg's "Erhebung." Jewell Carey was the accompanist.

Noted Artists Heard in Ann Arbor
Choral Union Series

ANN ARBOR, April 5.—Recent events in the Choral Union Concert Series included recitals by the English Singers, the Lener String Quartet, Claudia Muzio, Giovanni Martinelli, Heifetz, Vladimir Horowitz, Elisabeth Rethberg, and a concert by the Detroit Symphony, Ossip Gabrilowitsch conducting.

In the student recital series there have recently appeared Stanley Fletcher, pianist; Florence Boycheff, mezzo-contralto; Raymond Morin, pianist; and the School of Music Orchestra, Samuel P. Lockwood, conductor, with Dallies Frantz, pianist, as soloist.

Faculty concerts have been given by Donna Esselstyn, pianist, and Hans Pick, cellist. Handel's "Messiah" was presented under the direction of Earl V. Moore. Weekly twilight organ recitals have been given by Palmer Christian.

Cornish School Plans Summer Session

SEATTLE, May 5.—The Cornish School will hold its summer session at an earlier date this season than is customary—from June 23 to Aug. 2. Martha Graham, American dancer, as guest teacher, will conduct an early session of five weeks, beginning May 6, and will give another course for the duration of the summer session.

Another guest teacher will be Jean Mercier, French dramatic director and producer of wide experience in France,

Germany and Switzerland. During the summer he will produce one play with the Cornish Players in the Cornish Theatre.

A program illustrating the trend of modern dancing was given by Louise Soelberg, head of the dance department of the Cornish School, before the Ladies' Musical Club of Seattle, recently, in the Cornish Theatre. Miss Soelberg began with a group of Bach numbers and included her own "Impressions" and two Carpenter numbers, "On a Screen" and "Odalisque" in the last group.

New Vocal School Opened in San
Francisco

SAN FRANCISCO, May 5.—The San Francisco Master School of Singing and Opera has been opened here, with Emil J. Polak and Fredrik E. Blickfelt as directors. The school occupies the entire twenty-fourth floor of the new William Taylor Hotel. Mr. Polak, who recently moved his headquarters from New York to San Francisco, has been engaged as musical counsellor for the National Broadcasting Company's San Francisco branch. M. M. F.

Grace Moore to Appear in Sound
Pictures

Grace Moore, soprano of the Metropolitan Opera will appear in sound motion pictures in the near future. According to a statement confirmed by the singer, she has signed a three-year contract with Metro-Goldwyn-Mayer for summer work in pictures, which however, will not conflict with her appearances at the Metropolitan.

Louisburg College Students Win
Raleigh Piano Contests

LOUISBURG, N. C., May 5.—An elimination contest for the Capitol District of North Carolina was held in Raleigh recently by the Federation of Music Clubs. In the junior piano division of Class E, Annie Lee Cutchin won first place and Bernadette Woodlief, second. They are pupils of Harriet May Crenshaw, head of the piano department of Louisburg College. This is the second year in which Miss Crenshaw's pupils have won. Miss Cutchin was to play at the State Contest on April 26.

Devora Nadworney Soloist in "Stabat
Mater"

Devora Nadworney, contralto, appeared recently in a performance of Rossini's "Stabat Mater," conducted by Professor Warren F. Acker at Allentown, Pa. She won a conspicuous success, both with her audience and in the press.



EDGAR

SHELTON

PIANIST

In America 1930-1931

EXCLUSIVE MANAGEMENT: ANNIE FRIEDBERG
Fisk Building, New York Steinway Piano

LUCREZIA BORI

Baldwin Piano

Victor Records

Management:

Maud Winthrop Gibbon
129 West 48th St., New York City
Phone: Bryant 8400

CLEO MESSNER, Pianist

Care Musical America, 122 South Michigan Avenue, Chicago

VERA CURTIS

DRAMATIC
SOPRANOAddress: 1 East 124th Street, New York
OPERA, ORATORIO, "OPERA TALKS"

Tel. Harlem 0092

CURTIS ARTISTS HEARD

Institute Students Appear in Recitals
and Opera Performances

PHILADELPHIA, May 5.—The Curtis Institute Orchestra, Emil Mlynarski, conductor, appeared before the Philadelphia Forum in the Academy of Music, and gave a second concert at Bryn Mawr College recently. Judith Poska, violinist, pupil of Lea Luboshutz, and Tibor de Machula, cellist, pupil of Felix Salmond, played the Brahms Double Concerto in A Minor. Tatiana Sanzevitch, pupil of Josef Hofmann, played the Franck Symphonic Variations. Other numbers were Strauss's "Don Juan" and Smetana's "Bartered Bride."

Selma Amansky, soprano student of Harriet Van Emden, appeared recently with the Philadelphia Grand Opera Company in "Lohengrin," "Rigoletto" and "Tiefland." She was a soloist with the Philadelphia Orchestra in Schönberg's "Die glückliche Hand," given in Philadelphia and New York in April.

Agnes Davis was soloist with the Swastika Quartet in a concert in Norristown, Pa., recently. Clarence Reinert, Celia Gomborg and Charlotte Simons gave a program at the University of Delaware recently. Kathryn Dean gave a concert at Chester, Pa., recently. The Connell Vocal Quartet composed of Helen Jepson, Rose Bampton, Albert Mahler and Clarence Reinert sang in Williamsport, Pa.

Mr. Mahler was engaged as soloist with the Mendelssohn Choir of Philadelphia, Bruce Carey, conductor, on April 7. Tosca Tolces, piano pupil of David Saperton, played for the New York State Women's Club in New York City recently, and for the Massachusetts State Women's Club on March 3.

Ralph Leopold Heard in Recitals

Ralph Leopold, pianist, gave a concert in Trenton, N. J., on March 12, at which he was obliged to add five extra numbers to the printed list. He was heard at the George School in Pennsylvania, giving a recital with the assistance of Rita Orville, soprano. His program on this occasion included the Bach-Tausig Toccata and Fugue in D minor, numbers by Chopin and a group of modern works, including his own transcription of Wagner's "Ride of the Valkyries." Miss Orville sang "Depuis le jour" from Charpentier's "Louise," works by Debussy and Mozart, and a group in English by Mrs. Beach, Tchaikovsky, Kountz and Rubinstein. Both concerts were well attended and enthusiastically received.

Mary McCORMIC

SOPRANO

Paris Opera, Opera Comique,
Monte Carlo Opera, Chicago Civic
OperaManagement: NBC Artists Service
George Engles, Managing Director
711 Fifth Avenue, New York

TREVISAN

BASSO

CHICAGO CIVIC OPERA

Vocal Studios

607 Fine Arts Building, Chicago, Ill.
Phone Webster 4109

ANNA EARNSHAW

SOPRANO

Mgt. Richard Copley, 10 E. 43rd St.
New York

ALBERTO

BIMBONI

Conductor and Vocal Teacher

Member of Faculty

Curtis Institute of Music, Philadelphia

Residence: Manhasset, L. I.

Phone Manhasset 741

DR. ARTHUR D.

WOODRUFF

TEACHER OF SINGING

Member of American Academy of Teachers
of Singing

Studio: 810 Carnegie Hall, New York

Mondays in Philadelphia Tel. Circle 0821

The Longy School of Music

announces a new member of its faculty

FREDERIC TILLOTSON

Teacher of the Pianoforte

Mr. Tillotson studied under Heinrich Gebhard,
Boston, and Tobias Matthay, London. Has also con-
ducted Master Classes at the Lamont School, Denver.The Longy School now uses the Baldwin Piano ex-
clusively. Catalogues sent upon request

MINNA FRANZISKA HOLL, Director

103 Hemenway Street, Boston, Mass.

German Diction Made Easy for Singers

Eva Wilcke's Treatise on the Subject Among Notable New Books—Paul Mies's "Beethoven's Sketches" in an English Translation—Ralph H. Korn Tells How to Organize an Amateur Opera Company

NOT only singers but students of the German language will find a wealth of valuable instruction in Eva Wilcke's "German Diction in Singing," translated from the German by Arthur Edward Smith, M.D., and revised and edited by Bainbridge Crist, distinguished American composer and voice specialist (New York: E. P. Dutton & Co., Inc.).

In an introductory chapter, Fräulein Wilcke, with whom many famous singers, including Geraldine Farrar, have studied, discusses concisely and lucidly the physiology of the voice, summing up correct and incorrect ways of breathing, relaxation of throat muscles, proper impact of the tone upon the resonating chambers, the elastic tongue, and so forth. A dozen exercises for the jaw, tongue and lips follow, designed to develop the greatest possible flexibility and control of these organs. Then in masterly fashion, employing an original series of phonetic signs which are readily understandable, Fräulein Wilcke devotes the rest of the book to correct pronunciation and articulation of vowels, diphthongs and consonants, presenting exercises to be both spoken and sung.

An interesting feature of the phonetic drills are the hundreds of euphonious and rhythmical proverbs given, such as "Wie die Zucht, so die Frucht," "Morgenstunde hat Gold im Munde," "Selbst getan ist bald getan," "Worte sind gut, wenn Werke folgen." On page 118 Fräulein Wilcke explains in admirable detail how to master the "ch," as in the Scottish word "loch." Incidentally, she gives no permission for the pronunciation, even in singing, of "ich" as "isch," which latter form so many prominent singers use.

Among vocal authorities who highly recommend Fräulein Wilcke's notable treatise, besides its editor, are Miss Farrar, Marcella Craft, Louis Bachner,

Berlin professor of singing, Frank La Forge and William S. Brady. E.

The attempt to analyze Beethoven's musical style to its ultimate essentials is a form of learned labor that must command both admiration and respect. The fruit of this labor, undertaken by Paul Mies, German musicologist, is now made available in English in the translation of Doris L. Mackinnon under the title of "Beethoven's Sketches; an Analysis of His Style Based on a Study of His Sketchbooks" (London: Oxford University Press).

In a broad sense, this study is a key to musical effect. For Beethoven refined and polished his first inspirations with a stern power of will that is probably unique in music. It is a matter of great good fortune to future students that the composer, in his perambulations about Vienna, was accustomed to jot down these processes in the precious sketchbooks, which therefore constitute a treasure hardly to be valued. The difficult task of deciphering the jottings has been undertaken in recent years by Nettebohm and others. The author of the present book bases his considerations on the results of their work.

One has only to note a few of the original and the final forms of Beethoven's melodies, as given in musical notation in the present book, to realize that he invariably improved them in alteration. It seems fair to conclude that the master did this by instinct, somewhat as a painter touches and retouches his work until the satisfactory effect is secured. The method of Herr Mies, like that of all academicians, is to reduce the divine afflatus to a system of generalizations.

It is manifestly impossible here to give all the results of his survey. He has studied the melodic line, the melodic form, means of securing unity within the movement, features in the development, and the like. This results in many acute and closely reasoned observations.

So long as the author limits himself, as in the first part of the book, to concrete themes and their characteristics, he is on safe ground. But when, in the latter division of his work, he attempts to penetrate the processes of the creative artist, he is compelled to admit that "an important part of what distinguishes the genius from his fellowmen must remain forever miraculous and inexplicable." M.

Of distinct value to conductors and others who arrange programs of orchestral, chamber or choral music, as well as to musicians in general, both amateur and professional, is the "Reference Book of Miniature Scores" (London: J. & W. Chester, Ltd.). The third edition of this catalogue, just issued, offers works by over 500 composers, classic and modern, and contains a handy thematic list of symphonies and chamber music by Bach, Beethoven, Brahms, Dvorak, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann and Tchaikovsky. In a preface to the catalogue Sir Henry J. Wood, the distinguished English conductor, points out the pleasure to be had from following gramophone recordings or concert performances by means of miniature scores. E.

Ralph H. Korn's "Building the Amateur Opera Company," (New York: Carl Fischer, Inc.) aims at nothing less than the creation of an American operatic art. Amateur opera companies, to be established in every community capable of supporting one (that does limit the field, indeed!) are to be the foundation stones. They will give young American artists a chance to interpret the works of great composers and will give budding American composers a chance to see their creations blossom into sound and settings. The professional companies, Mr. Korn points out, can not afford to take chances on untried talent, either vocal or creative.

His 76-page manual, patterned after his previous "How to Organize the Amateur Band Orchestra," outlines the duties of everybody in an amateur company from the president-manager, who need not have a profound knowledge of music, to that terror of all stage-land, "He Who Tends the Stage Door." It advises on how to choose voices, cast parts and conduct rehearsals. It describes to the ballet and the chorus their rôles in the proceedings. Having given attention to the details of the actual performance, the book ends as it began, with a plea for the encouragement of a native operatic art. F.

Concise in form and interesting in content are the sketches of composers from Bach to Stravinsky, included in "Masters in Miniature" by George C. Jell (New York: Barse & Co.). Most of the sketches are reprinted from the brochure annotations sent with the Columbia Fine Arts Series of Musical Masterworks put out by the Columbia Phonograph Company.

The separate biographies, twenty-four in number, cover pretty well the field of musical composers. At the end of the book there is a comprehensive list, about twenty pages long, of the works most frequently played, by the composers included. The book is highly recommended to all who are looking for condensed information of a readable kind. H.

Edgar Shelton Makes London Debut

Edgar Shelton, pianist, who sailed for Europe a few weeks ago, was scheduled to make his debut in London with a recital in Wigmore Hall on May 5. During July and August, Mr. Shelton will make a short tour through Switzerland, playing at some of the principal summer resorts. He will return to the United States early in October.

Ruth Crawford, Winner of Guggenheim Award, to Make European Visit



From a Sketch by Carl Bohnen
Ruth Crawford, Young American Composer, Recently Awarded a Guggenheim Fellowship

After a summer at the MacDowell Colony in Peterborough, New Hampshire, Ruth Crawford, American composer, who recently won a Guggenheim Fellowship, will attend the international modern music festival at Liège, after which she will be in Berlin for the greater part of the year. She also plans to spend some time in Paris and Budapest.

Miss Crawford has spent the past season in New York, where several of her works have been performed by various organizations. Pro Musica presented her Suite for four strings and piano on March 9; a group of her songs were sung at a League of Composers' concert in April, and the Pan-American Association is including in its Spring program a work for contralto, oboe, piano and percussion.

Wolff & Sachs to Book Pinnera in Europe

As a result of her successes in concert and opera this season in Germany, Wolff & Sachs of Berlin will act as Gina Pinnera's European booking representatives, not only for the German-speaking countries, but also for Scandinavia. The American soprano on her next European tour, which is scheduled to start in the late fall, will also sing in France, Belgium and Holland.

Edelstein Is Soloist with Poulet Forces in Paris

PARIS, May 5.—At the season's final "Concert Poulet" on March 30 given by Gaston Poulet and his orchestra at the Théâtre Sarah Bernhardt on March 30, Walter Edelstein, American violinist, was one of the soloists. Mr. Edelstein made a fine impression in Bach's Concerto in A Minor and in the Chausson Poème. He was heartily applauded in a program which also included works by Schumann, Ravel and Wagner and a Gluck air sung by Mme. Bergé.

VIENNA, May 2. — Wilhelm Furtwängler, while retaining his post as conductor of the Berlin Philharmonic, has recently signed a contract to conduct a certain number of concerts annually with the Vienna Philharmonic.

Rendered by a Chorus of 250 Voices at Spartanburg (S. C.) May Festival, 1930

LILY STRICKLAND'S ST. JOHN THE BELOVED

A Sacred Cantata for Soli and Chorus of Mixed Voices with Organ (Piano) or Orchestra Vocal Score \$1.00

"... Lily Strickland's 'St. John the Beloved' is worked out in a splendid way, the solo parts are most attractive and the chorus is such that the average choir should be able to make them very effective. The work is a real inspiration."

[We recommend "St. John the Beloved" for a Service or Festival Program. Order a copy of the vocal score on approval.]

J. FISCHER & BRO.

119 West 40th Street

New York

MINNEAPOLIS ENDS SYMPHONY SEASON

English Composers Featured at Last Concert—Apollo Club in Recital

MINNEAPOLIS, May 5.—The Minneapolis Symphony closed its twenty-seventh winter season on April 11 with the sixteenth concert of the regular subscription series at the Lyceum Theatre. Prolonged ovations from a crowded house greeted Henri Verbrugghen and the orchestra.

The three novelties on the program were by contemporary English composers. The "Fantasie on a Theme by Thomas Tallis," by Ralph Vaughan Williams, enlisted two string orchestras and four stringed instrument soloists and was most heartily received. The other novelties were by Frederick Delius, "On Hearing the First Cuckoo in Spring" and "Summer Night on the River." The works are pervaded by a gentle melancholy and contain much appealing music. Very sympathetic interpretations were given.

The soloist was Jeannette Vreeland, soprano, who has repeatedly appeared with the orchestra, and made an exceptionally fine impression on this occasion. She sang Mozart arias and songs by Bachelet, Duparc, Delibes, Dvorak and Brewer. The orchestra also played Beethoven's "Leonore" Overture and Scriabin's "Poeme de l'extase," the latter repeated by request of those who had enjoyed its performance last season.

Apollo Singers Heard

The Apollo Club on April 15 ended its thirty-fifth season at the Lyceum Theatre with a fine program splendidly sung, under the able leadership of William MacPhail. The well-balanced chorus numbered about 100 voices. New to the repertoire were Stanley Dickson's "Thanks Be to God" in the Sumner Salter arrangement and Palestrina's "O Bone Jesu," both impressively sung, as was also an excerpt from Beethoven's oratorio, "The Mount of Olives."

Merle Alcock, contralto, the soloist, was heard to advantage in songs by Schubert and Griffes, the Gavotte from Thomas's "Mignon" and Welsh, Breton and English ballads.

Albert Spalding, who is often a symphony soloist here, gave his first local recital in eighteen years on April 15 at the Lyceum in collaboration with Charles Anthony, pianist. The concert was given for funds to endow a

violin scholarship in the Minneapolis College of Music. Together the artists played the Brahms Sonata in A Major, "La Folia" by Corelli, "Pastorale Gentile" by Frescobaldi, an Allegro by Padre Martini and the chorale from Bach's "Christmas" Cantata comprised Mr. Spalding's first group of solos. The second contained works by Szymanowski and Schumann, and Paganini's "La Campanella."

Mr. Anthony played a group by Debussy, Liszt and Chopin. With Franklin Glynn at the organ, the pianist played Franck's Prelude, Fugue and Variations as the opening number of the program.

Menuhin Heard a Second Time

Yehudi Menuhin, the boy marvel of the violin, on March 10, in the Auditorium, made his second appearance in Minneapolis, this time also under the auspices of the Orchestra Association. Hubert Giesen was an admirable accompanist.

The program was one apt to test young Menuhin's art and genius from every angle. The opening number, the newly found Sonata in G Major by Bach, was followed by the noble César Franck Sonata. The second half of the program was devoted to Max Bruch's "Scottish Fantasy" and a group of morceaux. Master Menuhin and Mr. Giesen were recalled six times after the Franck Sonata. At the end he was not allowed to retire until he had played a couple of extra numbers, two Slavonic dances by Dvorak, in Kreisler arrangements.

VICTOR NILSSON

Milwaukee Union Plans to Build Theatre

MILWAUKEE, May 5.—The union musicians of Milwaukee have opened a campaign to build a theatre here, with a capacity of 2500, according to a recent statement by John Mix, musicians' delegate to the Federated Trades Council. The proposition for the theatre grows out of the fact that many musicians are out of work. Its policy will be to install a full orchestra, to supplement the talkies and to furnish music between the motion pictures. It is proposed to sell the building owned by the Milwaukee Musicians' Union and use the proceeds for financing the theatre. The projected building will contain stores and offices, so that revenue will be derived from other sources to supplement the earnings of the theatre.

C. O. SKINROOD

Ten Dayton Pianists to Appear in Concert

DAYTON, May 5.—The League of Woman Voters will introduce ten professional pianists of this city in an ensemble program on May 12, with Mrs. Robert McClure as conductor. Mrs. McClure directed rehearsals for the twelve-piano concert given here several years ago with Mrs. Edward A. Deeds as sponsor and Rudolph Ganz as leader.

H. E. H.

Emma Otero Heard in Montclair Concert

MONTCLAIR, N. J., May 5.—The final concert of the Unity course was given recently by Emma Otero, Cuban coloratura soprano, with her teacher, Frank La Forge, at the piano. Miss Otero gave the impression of possessing an unusually fine coloratura voice of rare flexibility and agility. She sang the Shadow Song from "Dinorah," "Una voce poco fa," from "Barber of Seville" and a number of other pieces. P. G.

Nebraska Teachers in Convention Discuss Vital Musical Topics

Fourteenth Meeting Opened by Mayor Metcalfe of Omaha—Notables Heard in Master Class Sessions—New Officers Elected

OMAHA, May 5.—The fourteenth annual convention of the Nebraska Music Teachers' Association was held in Omaha from March 11 to 13, at the Paxton Hotel. The sessions were opened with an address of welcome by Mayor Richard L. Metcalfe, who was introduced by Rudolph R. Seidl, president of the association. In his address, Mayor Metcalfe said in part: "There is nothing more important than instruction in music in the lives of our people; when we bring our children up with music in their ears, we shall have a fine generation."

The presiding officers were: Mr. Seidl, president; Warren Watters, vice-president, and Ruth Rockwood, secretary-treasurer.

It was decided to hold the 1931 convention in Lincoln. The new officers elected are Lucille Robbins, president; Parvin Witte, vice-president, and Homer K. Compton, secretary-treasurer.

Mechanical Music Discussed

A highly instructive program was presented before some 500 music teachers and students. The master class sessions were led by John Thompson, piano normal teacher from the Horner Conservatory, Kansas City. Mr. Thompson discussed the advent of radio and its influence upon the public. He stressed the point that any new invention upsets social and economic conditions, but in the end becomes a friend of mankind. He said in part: "No music, canned or otherwise, will take away the desire for self-expression; the wise teacher should make daily routine work interesting to the pupil." Among the subjects which he discussed were: principles of education, psychology of teaching, various types of pupils, methods, rote teaching, group teaching and ear-training.

Francis Macmillen led the violin classes.

Albert Riemenschneider, of Cleveland, who conducted the organ classes, also gave an excellent recital in the First Presbyterian Church.

Dr. Carl F. Seashore, of Iowa State University, demonstrated his tests for measuring musical talent and lectured on the psychology of music.

Dr. F. Melius Christiansen, conductor of St. Olaf Lutheran Choir, closed the sessions with most interesting discussions on choral conducting, demonstrated by groups of voice pupils from local high schools.

Delightful social affairs included a luncheon on the opening day in compliment to Mr. Thompson. On the second day Mr. Riemenschneider was the guest of honor at a luncheon given by the Nebraska Chapter of the American Guild of Organists.

Licensing of Teachers Urged

The second day closed with the annual banquet. Mr. Seidl, who acted as toastmaster, urged the licensing of music teachers. Other speakers at the banquet included Mr. Macmillen, Mr. Riemenschneider, Sandor Harmati, Warren Watters, Ruth Rockwood, Maybelle C. Welpton, Vernon C. Bennett and August Borglum.

Under the baton of Mr. Harmati a string ensemble from the Omaha Symphony gave a short program at the banquet and received an ovation.

Maybelle C. Welpton, chairman of the banquet and entertainment committees, and Mary Munchoff, chairman of the membership committee, and their helpers deserve much credit for arranging the events.

MARGARET G. AMES

Aguilar Lute Quartet Booked for Transcontinental Tour

The Aguilar Lute Quartet will return to America next season, according to the Metropolitan Musical Bureau, which manages this attraction. With a more generous allotment of time at their disposal, the Aguilars will include the Pacific Coast in their itinerary.



MISCHA ELMAN
WORLD FAMOUS VIOLINIST
MANAGEMENT: METROPOLITAN MUSICAL BUREAU
551-7th AVENUE
NEW YORK CITY
STEINWAY PIANO

Arthur BECKER

Dean of School of Music
De Paul University
Instructor of Piano and Organ
Chicago

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART

133rd Street and Convent Avenue, New York

SUMMER SCHOOL, JUNE 24—AUGUST 2, INCLUSIVE

THE REV. DOM MAUR SABLAYROLLES, O.S.B.

representative in America of Solemnities and the teachings of Dom Andre Mocquereau will direct the Liturgical Singing

Justine Ward Method
Gregorian Chant
Gregorian Accompaniment
Sight Reading, Ear Training
Polyphony and Other Courses

Victor Records
of
Gregorian Chants
Pius X Choir conducted by
Justine Ward

For further information, address the Secretary—Audubon 3663

PAUL McCOOLE

PIANIST

NOW TOURING EUROPE AVAILABLE IN U. S. A. SEASON 1931-1932

Address all communications c/o Musical America,
Steinway Building, New York City.

JUDSON HOUSE

TENOR

Management: NBC ARTISTS SERVICE, 711 FIFTH AVE., NEW YORK

Edna Phillips Wins Post as First Woman Harpist of Philadelphia Orchestra



Photo by Brown Brothers

Edna Phillips, Who Is the First Woman Harpist to Be Engaged for the Philadelphia Orchestra

The distinction of being the first woman harpist ever engaged by the Philadelphia Orchestra has been won by Edna Phillips, a pupil of Carlos Salzedo at the Curtis Institute of Music. Miss Phillips is a native of Reading, Pa., and began her career as a pianist. Four years ago she was admitted as a scholarship pupil in the Curtis Institute, where she attracted the attention of Florence Wightman, then assistant to Mr. Salzedo. She began the study of the harp with Miss Wightman, and continued later with Lucille Lawrence. For the past two years she has been a pupil of Mr. Salzedo.

Miss Phillips is the third pupil of Mr. Salzedo to obtain a position as first harpist with leading orchestras. Caspar Reardon of the Cincinnati Orchestra, and Miss Wightman of the Cleveland Orchestra, have also been his pupils at the Curtis Institute. Miss Phillips will be soloist on May 22 with the Camden Choral Society, and appeared last month as soloist with the Reading Symphony.

New York Polyhymnia Sponsors Concerts Abroad

Lazare Saminsky, founder and director of the New York Polyhymnia, sailed on April 19 on the Conte Grande to conduct concerts abroad, under the joint auspices of the Polyhymnia and the Austrian Section of the International Society for Contemporary Music, the Royal Academy of Music of Turin, and the Conservatorio Regio Verdi in Milan.

Beatrice Belkin Makes European Debut

BERLIN, May 1.—Beatrice Belkin, American soprano, was warmly received when she made her recital debut in Beckstein Hall on the evening of April 30. Her singing of the Zerbinetta aria from Strauss's "Ariadne auf Naxos," won her an ovation.

Miss Belkin was for several seasons a leading soprano soloist at the Roxy Theatre. The Berlin concert marked the first of a series of European appearances. Miss Belkin made her operatic debut some years ago in Philadelphia, in the role of Gilda in "Rigoletto," a part she learned in a week.

New 'Cellist for New York Quartet

The New York String Quartet announces a change in its personnel, the first since the debut of the ensemble in 1922. Bedrich Vaska, the 'cellist, will give up his concert work to devote his time to teaching. He will be replaced by Milton Prinz, a pupil of Willem Willeke and Felix Salmond. For the past six seasons Mr. Prinz has played with the Philadelphia Orchestra. In 1928 he won the Scholarship for the American Conservatory at Fontainebleau, where he continued his studies with Paul Bazelaire. The other three members of the quartet remain: Ottakar Cadek, first violin; Jaroslav Siskovsky, second violin, and Ludvik Schwab, viola.

Bush Conservatory Orchestra and Chorus Heard in Concert

CHICAGO, May 5.—The Bush Conservatory Orchestra, conducted by Richard Czerwonky, assisted by the Bush Conservatory Chorus, gave a concert in Orchestra Hall recently. The soloists were Lois Rogers, pianist; Daniel Lubowski, violinist; and Margaret Zundel Perry, soprano.

Recent events of the Bush Conservatory include a recital by Leola Aikman, soprano, pupil of Mme. Nelli Gardini; and a recital by the students of the ensemble class of Bruno Esbjorn. Those taking part in the latter were Annie Strom, May White, Evelyn Johnson, Eleanor Weyhe, Sophie Fisher, Dorothy Donaldson, Kathryn Woods, Edwin Karhu, and Harold Bosch.

Polish Symphony Plays in Chicago

CHICAGO, May 5.—The Polish Symphony, Casimir Jasinski, conductor, gave a concert in the Goodman Theatre on the afternoon of March 30. Anna Uszler, pianist, was soloist in the Concerto in C Minor, by Pierné. The soloist in the Wieniawski Concerto No. 2, Op. 22, for violin and orchestra, was Adam Kuryllo. Genia Zielinska, soprano, sang with the orchestra songs by Jarecki and Kratzer, and an aria from "Hrabina" by Moniuszko. The orchestra gave the Overture to Moniuszko's "Paria," the ballet music from the same composer's "Hrabina," and Szymanowski's Concert-Overture, Op. 12.

Mendelssohn Glee Club of Worcester Gives Anniversary Concert

WORCESTER, MASS., May 5.—The Mendelssohn Glee Club, J. Fritz Hartz, conductor, gave its tenth anniversary concert in Mechanics Hall on April 29. Alice Erickson, violinist; Yvonne Des Rosiers, soprano, and Malcolm Midgley, tenor, were the soloists, and Arvid Anderson and Albert Erickson, the accompanists. In future this male chorus will be known as the Mendelssohn Singers.

Ethel Fox Sings Musetta with Detroit Opera

Ethel Fox sang the role of Musetta in "La Bohème" with the Detroit Civic Opera Company on April 24. She was much applauded for her spirited acting and for her singing of the Waltz Song.

IN THE STUDIOS

Senior Orchestra and Chorus Heard in Mannes School Concert

The annual concert of the Senior Orchestra, under Paul Stassévitch, at the David Mannes Music School, was given on April 30, when the orchestra was assisted by Clara Reisky, violinist, and the school chorus under George Newell. The orchestral numbers were the Handel D Major Concerto Grosso, and Franz Schreker's Intermezzo. The string players provided an accompaniment for Miss Reisky, who is a pupil of Mr. Stassévitch, in the Bach A Minor Violin Concerto, and also for the concluding work of the evening, Pergolesi's choral "Glory to God." The choral group was also heard in numbers by Dowland, Purcell and Gretchaninoff. The string and vocal ensembles and the soloist acquitted themselves admirably, presenting a program which was enjoyed by a large audience of students and invited friends.

La Forge-Berumen Artists Active

The radio musicale over station WEAJ on May 1 was presented by Louise Bavé, soprano, Elizabeth Andres, contralto, Editha Messer and Phil Evans, accompanists. Miss Bavé possesses a voice of unusual beauty and she sings with splendid artistry. Mrs. Messer was a tower of supporting strength at the piano. Miss Andres, who has been heard on previous programs, again sang with taste, while Mr. Evans' accompaniments completed a perfect ensemble.

Mr. La Forge will be at the piano at the recital of his pupil, Kathryn Newman, in Philadelphia, on May 14.

Ernesto Berumen, well-known pianist and pedagogue, has returned from Havana and resumed his teaching at the La Forge-Berumen Studios. Mr. Berumen conducted a most successful course of lectures at the Internacional Conservatorio in the Cuban metropolis and also gave two recitals there.

The Forbes Randolph Singers gave a concert at the La Forge-Berumen Studios on April 20. A large audience warmly applauded the beautiful work of the singers. The program included the "121st Psalm" by Frank La Forge. These singers have been coaching with Mr. La Forge for several weeks and leave in the near future for a tour of Europe.

The La Forge-Berumen musicale over WEAJ on April 24 was presented by Anita Atwater, soprano, Marguerite Barr, contralto, and Marion Packard accompanist. Miss Atwater's beautiful voice was heard in two groups of La Forge compositions which she did with artistic taste. Miss Barr sings with intelligence and handles her sonorous voice with ease. Marion Packard accompanied the singers skillfully.

Milford Jackson, baritone pupil of Mr. La Forge, sang the bass solos in Stainer's "Crucifixion" on Good Friday at Brick Presbyterian Church, New York, with the Motet Choir. The tenor solos were sung by Harold Haugh, also a pupil of Mr. La Forge.

Mr. Jackson will be the soloist at the final concert of the Orpheus Club in Los Angeles, Cal., on June 12. He will be the soloist for this club in June in an additional broadcast concert over a nation-wide chain.

Pupil of Hanna Brocks in Recital

Hanna Brocks presented her artist-pupil Mary Rouark, contralto, in recital in the music room of the Home-Making Centre in the Grand Central Palace on April 24. Miss Rouark's rich and well-placed voice was heard to fine advantage in a group of Italian classics, the aria "Ah! mon Fils!" from Meyerbeer's "Le Prophète," and songs by MacDowell, Hueter and Mana-Zucca. Anita Arnoff, pianist, played several

solos. Johanna Arnold was at the piano for the singer.

Ethel Glenn Hier Pupil Wins New Jersey State Prize

Ethel Glenn Hier's twelve-year-old pupil Ruth Eleanor Ward, of Roselle Park, N. J., won the New Jersey State prize offered by the National Federation of Music Clubs at Asbury Park on March 29. She played the Bach G Major Invention and MacDowell's "To a Wild Rose."

A recital of piano and violin solos, duets and trios was given by Miss Hier's students on April 26 in the studios of the Estelle Platt School of Music in Carnegie Hall. Those taking part in the program were Beverly Sartorius, Helen Walther, Dorothy Durant, Richard Kirchberger, Evelyn Bennion, Eunice Dickson, Edith Du Bois, Mildred Foster, Edith Durant and Donald Agger; also Frank Evans and Anthony Borello, violin pupils of Charlotte Hull. Mr. Borello played "Joy of Spring," and with Frederick Camelia, 'cellist, and Verna Tandler, pianist, two trios, Intermezzo and "Come Dance with Me," all compositions by Miss Hier.

Pupils of Maude Douglas Tweedy Heard

Jeanne Palmer Soudeikine, soprano, was a soloist at a concert devoted to compositions by Daniel Wolf in the Belmont Theatre on April 27. She recently sang in the Community House of Temple Emmanuel, in the Broadhurst Theatre for the Episcopal Actors' Guild, and at the Hotel Plaza for the Round Robin Nights. Miss Soudeikine was also soloist at the Bowery Mission on Sunday mornings during the months of December, February and April.

Donald Fiser, baritone, has just returned from an eighteen weeks' engagement as soloist with the quartet, "The Primrose Four." Giovanni Morelli, tenor, was soloist at St. Barnabas Church, Newark, N. J., on April 13 in Rossini's Stabat Mater. He sang over WJZ on April 19.

Clark Butler, bass, is soloist with a Paramount unit on tour. Howard Tompkins, tenor, was heard in recital at Jamaica on April 10, and sang over WOV the same day.

Carson Pupils Presented in Recital

Leon Carson presented his pupils in the third annual Hour of Song at the Spring Garden School, Nutley, N. J., on April 22. A large audience from New York, Nutley and nearby towns attended. Those who took part were Helen Kruge, Curtis Oakley, Gertrude Zitzmann, Helen Jackson, Katherine Eastment, Esther S. Avedisian, Ned Smeaton, Ethel Bennett, Robert Arno, Kathryn Walsh, Ruth Beardsley Brown, George Watson and the following artist pupils, who are soloists in various churches: Honor Adams, Alvin Jaekel, Ethel Dochtermann, Grace McManus Smith and Constance C. Carr. The program comprised both classic and modern numbers, which were sung with particular attention to diction as well as tone production and interpretation.

Florence Turner-Maley Opens New Studio

Florence Turner-Maley, composer and teacher of singing, has taken a larger studio in the Steinway Building to meet the requirements of her increased activities. She is much interested in the C-Opera Group, in which several of her pupils have leading parts in the next production, Cadman's "Golden Trail," which will be given at the Hecksher Theatre on June 5 and 6.

RODZINSKI HAILED IN LOS ANGELES

Symphonic Season Closes with Programs of Request Numbers

LOS ANGELES, May 5.—The Los Angeles Philharmonic closed its major series of fourteen pairs of concerts on April 24 and 25. These were gala occasions, with Dr. Artur Rodzinski, the orchestra's popular conductor, quite the centre of interest and felicitation. The announcement of his continuation for two more seasons is welcome news. The program, a request one, included Beethoven's *Leonore No. 3*, the Franck Symphony in D Minor, Stravinsky's "Fire Bird" and Wertheim's arrangement of Bach's Toccata and Fugue in D Minor. The final concert came the following Sunday afternoon with a request program of a more popular nature.

The local chapter of Pro Musica gave its final concert of the season in the Sala d'Oro of the Hotel Biltmore, recently, the program being supplied by Dr. Artur Rodzinski and forty players from the Philharmonic. The program ranged from Bach to Stravinsky, beginning with the Brandenburg Concerto in B Flat, No. 6, with viola solos for Emile Ferir and Philip Kahgan. A Sinfonietta by Ernesto Halffter, a work of classic and modern blend, struck a highly responsive chord and brought loud approbation for the work and those performing it. Stravinsky's Octet for wind instruments proved to be about the most uninteresting of that composer's works heard in this town. Korngold's "Much Ado about Nothing" Suite revealed this composer as a master of orchestration and the possessor of real ideas.

Pianist Plays Own Works

Homer Simmons gave his fourth and last piano recital in Beaux Arts Auditorium on the evening of April 23, devoting all his efforts to his own compositions. Mr. Simmons is a pianist of fine equipment and keen artistic perception. When it comes to composition, he is a confirmed modernist, his music appealing decidedly more to the head than to the heart. He had the assistance of Raymond McFeeters at a second piano, and of Ruth Bowes in a reading of original texts for his "Liturgy."

The Women's Symphony, with Adolf Tandler as guest conductor, gave its last concert on the same evening, playing works by Mendelssohn, Ippolitoff-Ivanoff and Tandler. Eugene List, ten-year-old Los Angeles pianist, played Mendelssohn's Capriccio Brilliant and works by Chopin and Seyler.

George Leslie Smith, manager of the Philharmonic and Mrs. Smith have left for a three months' visit in Europe, sailing by way of the Panama Canal and New York, where they will be joined by Dr. Artur Rodzinski, for the remainder of the voyage. They will visit many of the famous watering places and hear much good music abroad. Mrs. Smith has just completed a book on "The First Decade of the Philharmonic Orchestra."

HAL DAVIDSON CRAIN

Schubert Club of St. Paul Elects Officers

ST. PAUL, May 5.—After twenty-five years as president of the Schubert Club of St. Paul, Mrs. Warren S. Briggs, who announced that she would not be

a candidate for reelection, was succeeded on April 16, by Mrs. Charles A. Guyer. The club, closing its forty-seventh season, elected to serve with Mrs. Guyer the following officers: Mrs. C. E. Furness, first vice-president; Mrs. W. A. Dorsey, second vice-president; Mrs. J. W. Chamberlin, third vice-president; Mrs. H. W. Allstrom, recording secretary; Mrs. F. O. Willins, assistant recording secretary; Dorothy Holmes, corresponding secretary; Mrs. Edward Schons, assistant corresponding secretary; Mrs. L. C. Jefferson, treasurer; Jessica De Wolf, librarian, and Jessie Young assistant librarian. The board of directors will include Mrs. John C. Acheson, Harriet Allen, Mrs. John de Q. Briggs, Mrs. Benjamin Gorham, Mrs. H. L. Mundy and Mrs. K. H. Washburn.

Cleveland Institute Hears Joint Recital

CLEVELAND, May 1.—Marcel Salzinger, baritone, and head of the voice department at the Cleveland Institute, assisted by Karl Young, pianist, was heard in recital at the Institute on March 7. Mr. Salzinger, who has sung this season with the German Opera Company in this city, gave old English songs and numbers by Gluck, Loewe, Graener, Mahler, Respighi and Warlock, with fine voice and artistry. Mr. Young opened the program with a Brahms group and presented as a novelty the "Pièces pour piano" by Herbert Elwell of the Institute faculty, which were well received in their local premiere.

Violin Pupils of Jacques Gordon Heard in Chicago Recital

CHICAGO, May 5.—The American Conservatory presented a recital of music for the violin by artist-students of Jacques Gordon at Kimball Hall on April 26. Those taking part were Dorothy Lustgarten, Ruth Haroldson, Mary Gussin, Harry Mazur, Samuel Thaviu.

Merovitch Resigns from Judson Firm

Alexander Merovitch resigned last month as a vice-president and director of Concert Management Arthur Judson, Inc. Announcement was made last week from the Judson office that his resignation had been accepted.

J. J. Vincent Arranging German Opera Company's Tour for Next Season

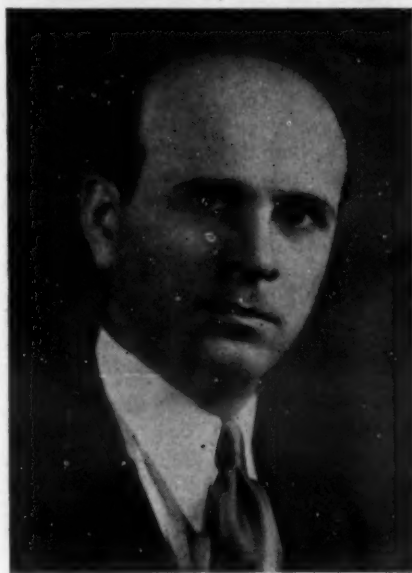


Photo by Miskin

J. J. Vincent, Newly Appointed Managing Director, German Grand Opera Company

Following his recent appointment as managing director of the German Grand Opera Company, J. J. Vincent is now on tour arranging bookings for the company's coming tour. He is devoting his time at present to bookings east of St. Louis and plans to be back in New York by the middle of May.

Mr. Vincent, who was associated with the German Grand Opera last season, has had wide experience in theatrical and musical affairs. He is an accomplished linguist, speaking six languages including his native Russian. On a recent trip to Europe, his first since coming to America six years ago, Mr. Vincent visited Pavlowa, Chaliapin, Richard Strauss and other celebrities.

The plans of the German Grand Opera Company are not yet completed. Next season it is hoped that a New York season will be given, provided that a suitable auditorium can be secured, which was impossible last season.

Viola H. Steimann Heard in Joint Recital with Miles and Jeanette Weidman

Viola H. Steimann, soprano, artist-pupil of Hildegard Huss, assisted by Eleanor Miles and Jeanette Weidman, pianists, artist-pupils of Henry Holden Huss, and Helene Myers, violinist, artist-pupil of George Porter Smith, gave a recital on the evening of April 25 in Wyoming Lodge, New York. In a voice of agreeable quality, and displaying an excellent interpretative sense, Miss Steimann sang four groups, comprising songs by Caccini, Mozart, Schubert, Busch, Horsman, Ronald, Curran, Schumann, Nuss and others. The singer was sympathetically accompanied by Miss Weidman, who also gave solo numbers by Handel and Chopin. Miss Miles played as solos pieces by Huss, Scott and Chopin, and accompanied Miss Myers in the Andantino from the B Minor Concerto of Saint-Saëns and in Sarasate's "Zigeunerweisen," which the violinist gave with excellent effect.

New York Singing Teachers' Association Hears Address

The New York Singing Teachers' Association held a meeting in Guild Hall, Steinway Building, recently. Frederick Haywood, teacher of singing, talked on "Teaching Voice Culture from a Pedagogical Standpoint."

In a clear and interesting fashion, Mr. Haywood discussed modern theories of pedagogy and gave their application to the teaching of singing. He strongly recommended to all teachers an adherence to some general, logical plan in their teaching. Mr. Haywood gave many of the general principles upon which he bases his work and cited illustrations.

Annie Friedberg Artists Booked for New York Concerts

Among the artists under Annie Friedberg's management who will be heard in New York concerts next season and have already booked dates are: Myra Hess, Bruce Simonds, Grete Stückgold, Max Rosen, Mieczyslaw Münz, Edgar Shelton, Lonny Epstein, Ralph Wolfe, Valentina Aksarova and the Budapest String Quartet.



© Maillard-Kesslere, N. Y.

OSCAR WAGNER

PIANIST

ASSISTANT TO ERNEST HUTCHESON

Summer Classes Chautauqua, New York

JULY 7—AUGUST 16

For further information address Oscar Wagner
at the Juilliard Graduate School
49 East 52 Street, New York

MUSICIANS DEPART FOR OVERSEAS

Spring Migration Takes Prominent Artists to Foreign Shores

A large number of musicians took their departure for other countries in the past few weeks, joining the annual summer migration. Most of the travelers were bound for Europe, but several artists are making concert tours in Latin-American music centers.

The Bremen carried abroad Jascha Heifetz, on May 3, for two London recitals, in Queen's Hall on May 13 and 27, and two Paris appearances, one in his own recital on May 19, and the other as soloist with the Orchestre de Conservatoire on May 26. He will return to New York in June. Leopold Stokowski and Mr. and Mrs. John Charles Thomas were other Bremen passengers. Mr. Thomas will sing in eight performances of the Royal Opera in Brussels.

Tito Schipa, tenor of the Chicago Opera Company, sailed on the Paris on May 2, for concert engagements in Italy and Paris this month before he goes to South America for thirty opera performances. He was accompanied by Mme. Schipa and their two children. Fellow passengers were Vladimir Horowitz, pianist, who has recently completed his third American tour, and Emilio de Gogorza, Giulio Setti, chorus master of the Metropolitan, embarked on the *Augustus* bound for Naples, on the same day. Anna Duncan sailed on April 26 on the *Orizaba*, for appearances in Cuba.

Edward Johnson left on the *Europa* on April 25, for a brief vacation abroad before he returns to sing with the Ravinia Opera Company again. With their manager, William B. Feakins, the Kedroff Quartet also boarded the *Europa*, to fill summer engagements in England and on the continent, and to take a month's vacation before they return to America on Oct. 20 for their fourth season here.

The ranks of the Metropolitan were further depleted on April 23, when Gustav Schützendorf and his wife, Grete Stückgold set off on the *Hamburg*, for a summer automobile tour of Europe. Wilhelm von Wymetal, stage manager, sailed on the same ship.

The London String Quartet, comprising C. Warwick Evans, Thomas W. Petre, James Pennington and William Primrose, sailed April 19 on the *Ebro* for a third South American tour.

Other recent departures were that of F. C. Coppicus, of the Metropolitan Music Bureau, on the *Aquitania* for a European visit. Forty members of the Hampton Chorus of Hampton Institute sailed on the *De Grasse* on its last trip, to tour Europe in concert.

Yehudi Menuhin sailed with his father, Moshe Menuhin, on the *Minnetonka*, on April 26. His concert in Paris on May 8 marked his last public appearance for six months. The boy violinist is to spend the time in Basle, Switzerland, with his family. Before returning to America next season, he will give several concerts abroad in November and December.

United States Service Orchestra Gives Premieres in Washington Concert

WASHINGTON, May 5.—For the first time the memberships of the Army, Navy, and Marine bands were drawn upon to make one United States Service Orchestra, when the new ensemble of 100 men gave a concert on the evening of April 21 in the Pan-American building. Diplomats of forty-four countries and a large representation of leaders in Washington social life were in the brilliant audience. The concert was broadcast to twenty-one American countries.

Seven new compositions by Latin-American composers were presented, of which three were written especially for the occasion. They were "Night in the Andes" by Justin Elie of Haiti; "Spirit of the Incas" by Pedro Traversari of Ecuador, and "The Latin Heart" by Alvarado of Mexico. The world premiere of a native dance, "Danza Salvaje" by Luis Delgadillo of Nicaragua, pianist, was presented with the composer conducting. Senor Delgadillo also played solos. Manuel Salazar, tenor, sang compositions of his native Costa Rica, some of them presented for the first time anywhere. There was also the first American performance of a fantasy on the opera "Lo Schiavo" by Gomez, the Brazilian composer, and a first performance of a tone poem, "Voice of the Streets" by Allende, a Chilean.

CINCINNATI MUSICIANS HEARD IN MANY EVENTS

Conservatory Faculty Members and Their Pupils Presented in Variety of Programs

CINCINNATI, May 5.—For the first time since he has been a member of the Cincinnati Conservatory of Music faculty, Jean Ten Have, noted violinist, will remain for the summer session of the Conservatory and conduct a master class. Mr. Ten Have will be featured in a recital early in the summer session, which will open June 21 and continue until Aug. 1.

During the Ohio Federation of Music Clubs' annual meeting at Youngstown, on May 6-9, two members of the Cincinnati Conservatory faculty, Marcian Thalberg, pianist, and John A. Hoffmann, tenor, will hold master classes. Last year, when the federation met at Columbus, Mr. Thalberg held a master class, and was reengaged for another this year on May 9.

Mr. Thalberg, who recently completed a concert tour of universities and colleges in Kentucky, has been invited by Berea College to give the inaugural recital when its new concert hall is opened. The building is to be completed early next winter.

An early event of the summer session of the Cincinnati Conservatory will be Mr. Thalberg's recital in the Conservatory concert hall on the evening of June 24. His own master class at the conservatory will hold its first meeting on June 23.

The pianist opened his series of spring recitals at Georgetown College, and appeared later at the Kentucky College for Women.

Dan Beddoe, noted tenor and member of the Conservatory of Music faculty, was soloist with the Columbia University chorus when Sir Edward Elgar's "King Olaf" was presented at the spring concert in Carnegie Hall, New York, on April 30, under Walter Henry Hall. Mr. Beddoe was requested to sing the tenor solo, "Sorrows of Death" from Mendelssohn's "Hymn of Praise," at this concert.

Alma Betscher, of the Conservatory piano faculty, gave a recital at Bowling Green, Ky., on May 7, under the auspices of the Woman's Music Club. Miss Betscher was heard in a Chopin group, modern compositions and two Liszt Etudes.

Many student recitals are on the Conservatory of Music calendar from now until commencement, this being the busiest time of the school year. Students who were presented during the week, April 21-26, in the Conservatory concert hall were: Anita Cook, pianist; and pupil of Dr. Karol Liszowski; Mary Margaret Brown, Kathryn Elizabeth Spencer, Frances Helen Jackson, Ruth E. Stille and Rosalind Pulskamp, presented in a harp recital by Casper Reardon; and Franklin Bens, Robert Powell, Ezra Hoffmann and Leonard Treash, pupils of John A. Hoffmann, of the voice faculty.

FRANK KNEISEL

Violinist



"A violinist by destiny
Engaging tone
Outstanding gifts"
New York World.

"Breadth of style
Serious musicianship
Evidence of his heritage"
New York Times

"Playing reminiscent of his father's
Dignified and musicianly in style
Demonstrative audience"
N. Y. Herald Tribune

"Individuality
Gifts of an exalted order
Broad dramatic sweep and fire"
New York American

"High order of artistic merit
Modesty and repose of manner
Large and appreciative audience
Admirable command of legato
Rare musical sensibility
Excellent sense of pitch"
New York Sun

FOR DATES AND TERMS ADDRESS
CONCERT MANAGEMENT VERA BULL HULL
STEINWAY BUILDING, NEW YORK CITY

ONE OF THE BEST NUMBERS OF THE MORNING!

says the Music Critic of the
"Washington Post"

and Clara Edwards, who was augmented for the singer, which was augmented when she sang "One of the best numbers of the morning." Clara Edwards, "By the Bend of the River," Mr. Goldsand, who played several couple of piano solos, had a pl...

Miss Grace Moore, prima donna soprano of the Metropolitan Opera Company won new acclaim when she presented a program of songs before a distinguished audience which included Mrs. Herbert Hoover, Mrs. Woodrow Wilson and Mrs. William Howard Taft at the Hotel Mayflower at a morning musical sponsored by Mrs. Lawrence Townsend.

She was showered with applause as she sang "one of the best numbers of the morning"—Clara Edwards', "By the Bend of the River."

BY THE BEND OF THE RIVER By Clara Edwards



Also available in Vocal Duet and Choral arrangements

G. SCHIRMER (INC.), 3 East 43rd Street, New York

Final Span of New York Concert Year Arrives

Columbia University Chorus, Under Dr. Walter Henry Hall, Revives Elgar's "King Olaf"—People's Chorus and Advertising Club Singers Give Programs—Georges Enesco and Helen Stanley Among Recitalists

ALTHOUGH the New York concert season is in its final period, with the arrival of warm days lessening the activity in concert-giving, the last fortnight showed but slight diminution in the numbers of concerts given. New York's recital halls continued to welcome large audiences for interesting events of every sort.

Desider D'Antalfy, Organist

Desider D'Antalfy, organist, a member of the faculty of the Union Theological Seminary, New York, gave his only recital this season in the Wanamaker Auditorium on the afternoon of April 19. Besides two groups of numbers by himself, and two transcriptions, Mr. Antalfy was heard in Bonnet's "Matin Provençal" and the Toccata, Adagio and Fugue in C Major of Bach.

A large and attentive audience listened with interest to Mr. Antalfy's playing which exhibited notable qualities throughout.

Edna Thomas, Mezzo-Soprano

Edna Thomas, whose recitals of Negro Spirituals and Creole songs used to be a feature of New York's musical season, returned after an absence of some years to give a recital in the Booth Theatre on the evening of April 20.

Miss Thomas sang with her accustomed charm and graciousness familiar and unfamiliar music of the type which she has made peculiarly her own. Her costumes of the Civil War period added much to the atmosphere of the recital. Mary Hyams was at the piano.

Pan American Association

The Pan American Association of Composers, Inc., gave a concert of works by composers from Mexico, Cuba and the United States, which combination can hardly be considered pan-American, in the Chamber Music Hall of Carnegie Hall on the evening of April 21. The works presented were by Carlos Chavez, Henry Cowell, Imre Weiss, Vivian Fine, Charles Ives, Alejandro Caturia, Dane Rudhyar, Gerald Strang, Henry Brant, Adolph Weiss, George Antheil and Ruth Crawford. The soloists were Radiana Paz-

mor, contralto; Mr. Weiss, pianist; D. Desarno, oboist; Harry Freistadt, trumpeter; Stephanie Schehatowitsch, pianist and Jerome Goldstein, violinist.

Besides pieces with conventional titles such as "Sonatina for Violin and Piano," "Sarabandes, Prelude, Suite for Piano," there were "Moments" for the piano, and some less descriptive titles such as "Solo for Piano" for Oboe, etc. The most intriguing title, however, was "Rat Riddles" for Voice, Oboe, Piano and Percussion by Miss Crawford, and performed by Miss Pazmore, Miss Schehatowitsch, Mr. Desarno and Mr. Weiss.

The type of music given more or less precludes criticism. It was very extreme, occult, cryptic in meaning and, to the more conventional listener, dissonant and amorphous. It was, however, enjoyed by the audience which heard it—which, after all, is the main issue.

Russell-Fergusson and Dilling

Héloise Russell-Fergusson, assisted by Mildred Dilling, harpist, and William Durieux, 'cellist, gave an interesting recital of Songs of the Hebrides in Steinway Hall on the evening of April 21. Miss Russell-Fergusson opened the program with a group of songs which she accompanied on the modern harp and to which Mr. Durieux played obligati. These were followed by a group of harp solos by Miss Dilling by Rousseau, Haydn, Couperin and Godefrid.

Miss Russell-Fergusson's second group was accompanied on the Celtic harp, after which Miss Dilling was heard again. The final group was by the same combination as the first. All the songs were from the collection of Mrs. Kennedy-Fraser and some of them were already familiar. All were charming and were well sung. Miss Dilling played with her usual artistry and added much to the success of the concert.

Rita Orville, Soprano

Rita Orville, soprano, made an interesting New York debut in the Town Hall on the evening of April 21, with Frank Bibb at the piano. Miss Orville exhibited a voice of lovely and highly individual quality although she did not seem to realize quite its ultimate possibilities.

Pamina's aria from "Magic Flute" sung in Italian was one of the best numbers of the evening and Dvorak's Gipsy Melodies were well given and there were other songs and arias in Italian, French, German and English. A sense of "style" was also among the singer's assets. Her further appearances will be looked for with interest.

Gold Medal Winners

The fourth annual concert by the gold medal winners of the New York Music Week Association was given in Carnegie Hall on the evening of April 21. Hans Lange was conductor and Henry Burek also led the Sub-Senior String Ensemble and the Junior Violin Ensemble. Piano ensembles had been coached by James Friskin, Carl M. Roeder and Albert von Doenhoff.

The program, admirably given, began with the Unfinished Symphony of Schubert. Other works were the first movement of the Bach Triple Concerto with Evelyn Braverman, Louis Slavitt and Victor Tallarico as soloists; numbers for the Sub-Senior Ensembles by Bach and Mendelssohn. Edna Constance Fries and Edward Rensis played the Mozart D Major Two-Piano Sonata, and Constance Eisenberg and Robert David Gillman, a two-piano number by Saint-Saëns. The Bach Double Concerto was played by Ray Lev and Harold Bogin and the program concluded with the senior and sub-senior orchestras together playing an excerpt from Schumann's "Manfred" under Mr. Lange's baton.

Gold Medal Winners appearing in the three orchestra groups are: Eleanor Aller, Benjamin Altman, Andrew Brummer, Morris Bialkin, Grace Hendler, Bernard Kundel, Benjamin Kerr, John Mionozyski, John Griffith Murray, Stephen Pecha, Otto Slavsky, Benjamin Storch, Bessie Ziek.



Arthur Judson Philips, Who Led His Advertising Club Singers in a Concert at the Town Hall

Sittig Trio

With many years to its credit, in which it has developed an ensemble of noteworthy excellence, the Sittig Trio demonstrated its powers on the afternoon of April 22, in Steinway Hall. This trio, which includes Margaret Sittig, violin; her brother, Edgar H. Sittig, 'cello, and their father, Frederick V. Sittig, piano, presented a charming Leclair Sonata a tre in D and Beethoven's appealing Trio in C Minor, the one that he later rewrote as a string quintet. Their interpretation of these works was authentic and won their audience's favor.

Miss Sittig's solo opportunity was the Bach E Major Concerto, which she played superbly. As a final number a set of attractive Miniatures by Paul Juon, transcribed by Michael Press, were played with definite success. A demanded encore was Debussy's song,

"Les Cloches," charmingly transcribed for trio by Henry Eichheim.

Alfred O'Shea, Tenor

Alfred O'Shea, tenor, heard earlier in the season, gave his second song recital in Carnegie Hall on the evening of April 22. Mr. O'Shea's program included arias from Puccini's "Manon Lescaut," Handel's "Semele," Coleridge-Taylor's "Hiawatha" and Lalo's "Le Roi d'Ys," besides songs in Italian, English, French and German.

The tenor's versatility was again demonstrated in the diversity of the numbers given, and his voice, especially in its higher register, proved of exceptional quality. Alderson Mowbray was at the piano.

Vanda Nomicos, Soprano

Vanda Nomicos, soprano, sometime prima donna in "Rose Marie" was heard in a song recital in the Town Hall on the evening of April 22, with Walter Golde at the piano. Miss Nomicos began her program with a group of Brahms which included the charming Mädchenlieder. Next in order was a French group by Paladilhe, Saint-Saëns, Ravel and Toutain-Grün. A group in Russian by Moussorgsky, Gretchaninoff, Schindler and Rimsky-Korsakoff followed and one by Griffes and Quilter in English ended the program.

Miss Nomicos's singing had much to recommend it. The voice is a naturally fine one and capable of much variation in color. The singer has not, however, realized its ultimate possibilities. In the matter of interpretation Miss Nomicos showed unusual capabilities and the appreciation of the audience was evinced by the unusual amount of applause.

The Mystery Tenor

Billed as "A. D., The Mystery Tenor," Adolfo Mariotti gave a recital in the Carnegie Hall Chamber Music Hall on the evening of April 23, assisted by Loreto O'Connell, pianist. Mr. Mariotti elected to sing a program which contained arias from eight operas, all Italian save Massenet's "Werther," the aria from which was, however, sung in Italian, the version made by the composer for the late Mattia Battistini. There were also songs in Italian and one by Hahn in English. Miss O'Connell played numbers by Chopin and Moszkowski.

Mr. Mariotti delivered his program from behind a curtain which further enhanced the "mystery." His singing showed good routine and an obvious understanding of the type of music presented.

(Continued on page 47)

VALENTINA AKSAROVA

RUSSIAN SOPRANO
Opera — Concerts — Season 1930-1931
Exclusive Management: Annie Friedberg
Fisk Building, New York

GRACE DORÉE

SOLE TEACHER OF EDWARD RANSOME—Tenor Metropolitan Opera Co.
Voice—Repertoire
European Debuts Personally Arranged and Supervised
Hotel Dauphin, 67th and Broadway, New York Phone Trafalgar 2200



MASTER INSTITUTE OF ROERICH MUSEUM

MUSIC PAINTING SCULPTURE ARCHITECTURE
OPERA CLASS BALLET DRAMA LECTURES
310 RIVERSIDE DRIVE Phone: Clarkson 1717 NEW YORK CITY

N.Y. COLLEGE OF MUSIC

CARL HEIN and AUGUST FRAEMCKE, Directors

FIFTY-FIRST YEAR
HANS LETZ, Viola; KARL JÖRN, Voice
and 40 other eminent teachers
SEND FOR CATALOGUE
114-116 E. 85th Street, New York City

MAESTRO L. S. FABRI

Internationally Known Voice Authority.

Metropolitan Opera Building
1425 Broadway, New York
Tel. Pennsylvania 2634

TO SERIOUS AND TALENTED PUPILS

HENRY RUSSELL

Bass-Baritone

Teacher of the Lyric Art of DELLA SEDIA

Announces Partial Scholarships to Those Who Can Qualify

APPOINTMENTS BY MAIL OR 'PHONE

Studio: 125 Riverside Drive, New York
PHONE: ENDICOTT 2768

Concerts and Recitals

(Continued from page 46)

Jean Borlin, Dancer

Jean Borlin, who was the premier danseur of the Swedish Ballet when it visited America in 1923-24, returned to give a recital in the Walter Hampden Theatre on the evening of April 23. He was assisted by Zeba and Miarka Fiord. The program included numbers both redolent of modernism and in a simpler folk style. The latter were undoubtedly the more successful, especially a group of Swedish peasant numbers by the three dancers, under the title "Dansgille." Mr. Borlin also found favor in several solo numbers, notably Debussy's "Cakewalk." Louis Horst supplied the piano accompaniments capably. M.

University Glee Club

The University Glee Club, Channing Lefebvre, conductor, sang to a large and highly receptive audience in Carnegie Hall on the evening of April 24.

Sixteen numbers by the club, chosen from works by composers of all races and tongues from Bach and Beethoven down to contemporary Americans, were given with fine tone quality and technical excellence which reflected credit not only on the organization itself but on the conductor. The final group was of seven college songs from various educational institutions whose alumni, one supposes compose the club. Frank Chapman, baritone, sang the "Paggiacci" Prologue and George Mead and Walter Johnson were the pianists. J.

N. Y. U. Composers' Concert

The Department of Music, New York University, presented a concert of original compositions on the afternoon of April 25 in the Wanamaker Auditorium. The program included a Sonata for organ and an "Ave Maria" for voice and organ by J. V. Higginson, a Fugue in G Minor for organ by Ruth Banks, a Jazz Fugue for piano and string quartet by Lester Banker, Chorale, Variations and Fugue on a theme by Brahms for organ by George William Volkel, and other pieces by Miriam Gideon, Morris Lawner and Frances Schwamm. The artists, in addition to the composers themselves, were Helen Marshall, soprano, Hine Brown, violin, Louise Rood, viola, and Arthur Bernstein, 'cellist. F.

Enesco-Stanley Recital

Between two groups of violin numbers on his program in the Town Hall on the evening of April 25, Georges Enesco, violinist, appeared at the piano to accompany Helen Stanley, soprano, in seven of his own songs to texts of Clément Marot. For both voice and piano the songs contained music of much inventiveness and interest. Supported by the composer's fine playing, Mme. Stanley, giving vivacious interpretations, won an enthusiastic reception for her superb art.

Mr. Enesco opened his recital with the Handel D Major Sonata, played also the Chausson Poème and the Ravel "Tzigane," and, following the songs, concluded with a spirited performance of the Kreutzer Sonata by Beethoven. The large audience gave evidence of its enjoyment of Mr. Enesco's varied abilities. Sanford Schlusel, both as

accompanist and as partner in the "Kreutzer," proved to be an admirable assistant. Z.

Arnstein Opera-Oratorio Produced

Ira B. Arnstein's opera-oratorio, "The Song of David," heard in part in a concert performance five years ago, had its first complete production on the evening of April 26 in the Town Hall. The composer conducted. The cast included Moshe Rudinoff as King Saul, Allie Ronka and Lucien Rutman as his children; Joseph Mann as David, Saul Roselle as Samuel, and Mildred Kreuder as the Witch of Endor. The musical setting to the biblical story was appropriate, rich and comprehensible. The performance was given with fine spirit by principals, minor singers and orchestra. The audience displayed its pleasure and approval in enthusiastic applause. F.

Roman Prydatkevitch, Violinist

Roman Prydatkevitch, violinist, gave a debut recital in the Town Hall on the afternoon of April 27, with Victor Ziber at the piano.

Mr. Prydatkevitch, as his principal number, gave the Mendelssohn Concerto which was most effective in its rapid passages when the player's technical facility proved more than equal to his task. The Bach E Major Sonata showed an understanding of classical pieces and some arrangements of Ukrainian folk songs by the violinist, were of high interest. Kreisler's Sicilienne and Rigaudon arranged from Franceur were also well played. Mr. Prydatkevitch's audience listened with marked interest and applauded with vigor. H.

Eulalie Domingo, Pianist

Eulalie Domingo, Negro pianist, was heard in recital in Steinway Hall on the afternoon of April 27. Miss Domingo played with a laudably sincere attitude to her work and succeeded to a great measure in transmitting the moods of her various numbers to an interested audience.

The program included Beethoven's Sonata Quasi una Fantasia, Op. 27; Brahms's Intermezzo, Op. 119, No. 3; a Chopin Nocturne and a group of shorter pieces. J.

Henri, Dancer

Heinrich Hofmann, who dances under the name of "Henri" gave a recital in the Civic Repertory Theatre on the afternoon of April 27, with Genevieve Pitot playing the accompaniments. This was the dancer's third appearance of the season and his program consisted mainly of what might be called "ultra-modern" dances if such an adjective be applicable. His choreography, mainly interpretative, was much appreciated by his audience. J.

Enzo Serafini, Baritone

Enzo Serafini, baritone, new to New York recital audiences, was heard in a well-chosen program in the Carnegie Chamber Music Hall on the evening of April 27, assisted by Joseph Adami, violinist, and Loretto O'Connell and Josef Furgiele, pianists.

A unique feature of the program was a group of "serenades in varying moods," including that from "Don Giovanni" and others by Brahms, Mascagni and Carelli. There were lieder by Schubert and songs by composers of various nationalities. Mr.

Adami played transcriptions by M. Mario Corti, of works by Veracini and Chiabrano. Mr. Serafini's singing proved interesting and the voice itself of good quality. J.

Isidor Belarsky, Bass

Isidor Belarsky, bass, made a successful debut in the Guild Theatre on the evening of April 27, with Serge Tarnovsky at the piano. Mr. Belarsky's program included six operatic arias from works by Mozart, Verdi, Rimsky-Korsakoff and Borodin, as well as lieder by Schubert and Schumann and songs in Russian.

Mr. Belarsky's voice proved a resonant one of good quality and for the most part, under good control. His audience was a numerous one and highly appreciative of his singing. H.

Daniel Wolf, Composer

Daniel Wolf gave a recital of his compositions in the Belmont Theatre on April 27, assisted by Jeanne Palmer Soudeikine, soprano; Emanuel Compinsky, violinist, and Arthur Meyer, baritone.

The program included a Fantasia in G Minor for Violin and Piano; two groups of songs; Variation on a theme from "Turandot" for piano; "The Poet and the Woman," for soprano and baritone, and the final scene from an opera in one act, "The Queen's Enemies," for soprano.

Mr. Wolf has undoubted talent and skill in developing his themes ingeniously, with a predilection for colorful harmonic effects. His song "Iris" was sung by request by Mme. Soudeikine who received an ovation. Mr. Compinsky played the violin part in the Fantasia splendidly. Mr. Meyer's singing was worthy of high praise. A large audience applauded enthusiastically. B.

Roland Hayes, Tenor

Roland Hayes, Negro tenor, gave his third and last recital of the season in Carnegie Hall on Sunday evening, April 27. As usual, a capacity audience attended to enjoy the artist's superlative interpretations of lieder, modern art songs and music of his race. Mr. Hayes began with two Bach numbers, "He Who Would in Christ Be Living," and "Think Back, My Soul," Beethoven's "Busslied," and as an encore Handel's "O Sleep, Why Dost Thou Leave Me?" Subsequent groups included Schubert's "Die Krähe" and "Freude der Kindertage," Hugo Wolf's "Benedict die Selige Mutter" and "Auch Kleine Dinge," songs by Santoliquido, Myron Jacobson, Roger Quilter and Ernst Bacon, and a set of spirituals. Percival Parham provided skilful accompaniments. E.

Rose Jockwig, Contralto

Groups of songs by Beethoven and by Tchaikovsky were included in the artistically chosen program which Rose Jockwig, contralto, presented with much credit to herself and satisfaction to her audience in Steinway Hall on the evening of April 27. Miss Jockwig opened her recital with Handel's "He Was Despised" and Bach's "My Heart Ever Faithful." Six "Frühlingslieder" by Schubert, and English folk and art songs completed her printed list. Max Kotlarsky was the piano accompanist. F.

Molly Luciano, Soprano

Molly Luciano, coloratura soprano, made a New York debut in recital in the Town Hall on the evening of April 28, assisted by Enrico Varesi, baritone, and Carmine Coppola, flutist.

Miss Luciano displayed a good voice not invariably under perfect control, in arias from "Sonnambula," "Lucia" and "Rigoletto" and a duet from the last-named opera with Mr. Varesi. There were also Gounod's "Berceuse-Sérénade" and for Mr. Varesi, arias from "Otello" and "Zaza" as well as lesser things. Mr. Coppola played the

Minuet from Bizet's "L'Arlésienne." Oddone Sommovigo was at the piano. H.

Frederick Bristol, Pianist

Frederick Bristol, pianist, gave a recital of modern pieces in Steinway Hall on the evening of April 28, a group of Debussy being as near to the classical as the program approached. There were numbers by Griffes, Leconte, Turina, Gaillard, Scriabine and Prokofieff.

Mr. Bristol's playing is not unknown to New York audiences. On this occasion it had all its former qualities of excellence and interest and the audience was highly appreciative throughout the recital. H.

De Packh Symphonic Ensemble

The De Packh Symphonic Ensemble gave its final concert of the season in the Chalif Hall on the afternoon of April 29, to the enjoyment of a numerous audience. The ensemble was assisted by a vocal quartet consisting of Lucia Chagnon, soprano; Eleanor Eberhardt, alto; Norman Horn, tenor, and H. Wellington Smith, bass, in the Brahms Liebeslieder Waltzes with the accompaniment arranged by Mr. De Packh, and a novelty, "The Bride of Andalla" by William Spielter.

Hedy Spielter, pianist, was soloist in arrangement of Chopin's G Minor Ballade for piano and orchestra. The ensemble of nineteen players was heard in an original Theme and Variations by Mr. De Packh and arrangements of works by Scarlatti, Mozart, Schumann, in several of which Sebastian Cognata was heard in clarinet solos. The organization will appear next season under the name of the New York Chamber Music Symphony. J.

People's Chorus

The People's Chorus of New York, Lorenzo Camilieri, conductor, gave its fifth annual spring festival in Carnegie Hall on the evening of April 29, with Anna Case, a former Metropolitan soprano, as assisting soloist.

Mr. Camilieri's forces, numbering some 300, sang numbers from Bach to contemporary composers and a sea chantey arranged by Bartholomew. They also acted as nucleus for vocal numbers in which the audience joined, and ended with vocal arrangements of MacDowell's "To a Wild Rose" and "The Blue Danube." The singing of the chorus was excellent and in spite of the somewhat heterogeneous types in its personnel, the tone was full and of (Continued on page 49)

IMPORTED RECORDS



The Gramophone Shop's Encyclopedia of the World's Best Recorded Music is now available. Call or write for this wonder book of records listing thousands of compositions covering musical history from the earliest Florentines up to the present day ultra-moderns. Electrical recordings made by the foremost musical organizations and artists of Europe and America make this unique 214 page catalogue, representing our immense stock, the most amazing gramophone record anthology in the world. Price 25c. postpaid.

THE GRAMOPHONE SHOP

47 East 47th Street, New York City

Wickersham 6751

Summer Days Are Comfortable... Here

SUMMER days in Chicago are comfortable... at THE DRAKE. Pleasant... spacious... airy rooms and an ideal location overlooking Lake Michigan... Beach, bridge paths... Lincoln Park... and other attractions immediately accessible. Rates begin at \$5 per day. Permanent Suites at Special Discounts.

THE DRAKE
HOTEL, CHICAGO
Under Blackstone Management

"AN ADDRESS OF DISTINCTION"

SOKOLOFF FORCES CONCLUDE SERIES

Lila Robeson Soloist with Orchestra—Dance List Given

CLEVELAND, May 5.—Nikolai Sokoloff and the Cleveland Orchestra brought their 1929-30 season to a triumphant close with a brilliant orchestral program on April 24 and 26. The concerts were particularly auspicious for conductor, players and audience.

Dvorak's "Carnival" Overture, the "Polovtsian Dances" from Borodin's "Prince Igor," Debussy's "Afternoon of a Faun," and Brahms's D Major Symphony made up this program, which was wisely arranged by the conductor from patrons' requests.

The Bach Chorus, led by F. W. Strieter, gave its spring concert in Masonic Hall April 27. Lila Robeson, contralto, was the soloist, and the singers were supported by the Cleveland Orchestra. The program opened with excerpts from Bach's B Minor mass. The chorus sang with freedom and accuracy, while Miss Robeson's two numbers, "Laudamus Te" and "Agnus Dei," were sung in this well-known artist's excellent style. In contrast with the Bach mass, Mr. Strieter offered Gade's "Spring Message," in animated manner.

Besides her singing in the mass, Miss Robeson gave four sacred songs, Cesar Franck's "O Lord Most Holy"; Saint-Saëns's "Thou, O Lord, Art My Protector"; Handel's "Angels Ever Bright and Fair"; and Bach's "My Heart Ever Faithful." Victor DeGomez, principal cellist of the Cleveland Orchestra, played an obbligato in the first two solos. Donna M. Goodbread accompanied Miss Robeson at the piano. The program was concluded with Bach's cantata, "A Stronghold Sure," with Albert Riemenschneider at the organ.

Doris Humphrey and Charles Weidman were presented in the first dance program ever presented at the Cleveland Museum of Art, April 30. Miss Humphrey spoke briefly and illuminat-

ingly about the state of the dance today. Miss Humphrey's dance, "The Breath of Fire" to the music of D. Rudhyar, brought sustained applause from a discriminating audience. Mr. Weidman showed power in two interpretations of the music of Eric Satie. An interesting fantasy, "The Banshee," by the inventor of "cluster tones," Henry Cowell, was Miss Humphrey's most imaginative composition.

MARGARET ALDERSON

Musicians Address Meeting of Woman's Press Club

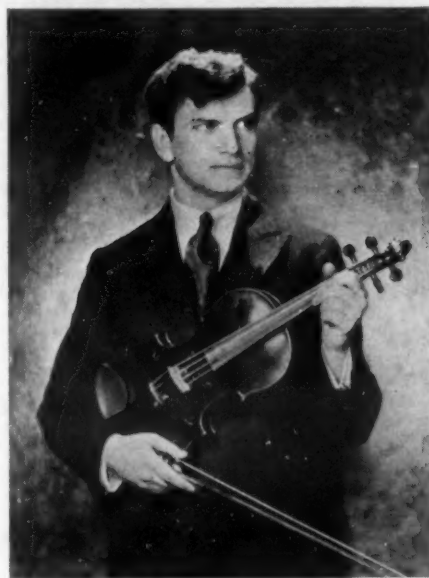
The Woman's Press Club's meeting on Saturday, April 26, at the Hotel Astor, was in charge of its music chairman, Mme. Amy Ray-Sewards. The guests of honor included Margaret Dessooff and her Adesdi Chorus; Louise Talma, composer, three of whose compositions were performed by the chorus; Léon Theremin, the Russian inventor of the ether wave music; Percy Hemus, Mrs. Etta Hamilton Morris, Lillie d'Angelo Bergh, and A. Walter Kramer, editor of MUSICAL AMERICA.

Mme. Dessooff spoke on ensemble singing, Mrs. Morris on "The Music of the Future"; Mr. Hemus gave an impromptu humorous talk that was received with acclaim, and Mr. Kramer spoke for the maintaining of the highest standards of quality in our music. The performance of compositions by Brahms, Ravel and Chopin by Mr. Theremin aroused great enthusiasm. The president of the club, Mrs. Louis Reed Welzmler, was in the chair.

Greeley Philharmonic Gives Concert

GREELEY, COLO., May 5.—The Philharmonic Orchestra, of which J. J. Thomas is conductor, gave a concert in the Sterling Theatre on the afternoon of April 13. The Colorado State Teachers' College Octet, the assisting artists, sang songs by Tchaikovsky, Clokey and Rasbach. The orchestral program included Grieg's "Peer Gynt" Suite, the Overture from Weber's "Oberon," "Juba" by Nathaniel Dett, and the Largo from Dvorak's "New World" Symphony.

Zlatko Balokovic, Violinist, to Spend Vacation in America



Zlatko Balokovic, Yugoslavian Violinist, Returning from European Successes

Zlatko Balokovic, Yugoslavian violinist, and his American wife, the former Joyce Borden of Chicago, are coming from their home, the Chateau de la Chevre d'Or at Eze, on the French Riviera, for a vacation in this country.

During the past two years Mr. Balokovic has been heard in recital and as soloist in London, Stockholm, Oslo, Berlin, Bremen, Munich, Hamburg, Stuttgart, Prague and numerous other cities. In Budapest recently he appeared with the Philharmonic Orchestra, under Bruno Walter, when he played the Mendelssohn Concerto. Mr. Balokovic is an ardent champion of Croatian music and recently gave a prize of 25,000 dinars for the best violin concerto based on Croatian themes. The prize was won by Bozidar Kunc, of Zagreb, and Mr. Balokovic played the work at a concert in Berlin.

In the fall the violinist will return to Europe for engagements with orchestra in London, which will be followed by an extensive tour on the Continent.

New York Quartet Plays in Hartford

HARTFORD, May 5.—The New York String Quartet, assisted by Katherine Bacon, pianist, gave concerts on two successive nights here recently, the first for the Roberts Foundation for Chamber Music and the other for the Memnon Club.

Actor-Managers, Inc., to Present Angna Enters

The Actor-Managers, Inc., announce that Angna Enters, whose New York recitals were under their direction last year, will next season be exclusively under their management, when she will appear both in New York and on tour.

Maier and Pattison to Make Coast-to-Coast Tour

Guy Maier and Lee Pattison, duopianists, completed their thirteenth season before the American public recently with an appearance in Atlantic City. They will play at the Ann Arbor Festival on May 17, and will then retire for the summer to prepare for their farewell tour next season, which will extend from coast to coast.

R. H. WOODMAN HONORED

Jubilee of Brooklyn Musician Marked by Gala Concert

The combined choirs of nine churches gathered at the First Presbyterian Church in Brooklyn on the evening of April 30 to sing under the direction of R. Huntington Woodman, organist and composer, a program of his own compositions in honor of his fifty years as organist and choir director of the church. The composer wrote for the occasion an anthem which the 150 singers rendered with great effectiveness.

Parts of the program were played by Dr. David McKay Williams of St. Bartholomew's Church, Dr. William C. Carl of the First Presbyterian Church of Manhattan, Prof. Lewis Robert of the Church of the Holy Trinity, Brooklyn, and Dr. Clarence Dickinson of the Brick Presbyterian Church. Visiting choirs were from the Brick Presbyterian Church and First Presbyterian, both of Manhattan, and Central Presbyterian Church, Church of the Holy Trinity, Church of the Saviour, Flatbush Congregational Church, Memorial Presbyterian Church and Tompkins Avenue Congregational Church, all of Brooklyn.

ETHEL
CAVE-COLE
CONCERT ACCOMPANIST
ENSEMBLE PLAYER
COACH—VOCAL AND
INSTRUMENTAL
57 WEST 58th STREET NEW YORK CITY
Phone Wicks 2840

Available January-February, 1931
WILLIAM BUSCH
ENGLISH PIANIST
Management: Richard Copley
10 East 43rd St. New York
Baldwin Piano

HENRY F. SEIBERT
ORGANIST
Holy Trinity Lutheran Church
Official Organist: The Town Hall, New York

RENE MAISON
TENOR
Chicago Civic Opera
Mgt. ANNIE FRIEDBERG Fisk Bldg., N. Y.

ARTHUR ALEXANDER
Composer, Conductor and
Teacher of Singing
7824 Malrose Ave. Whitney 7515
HOLLYWOOD, CALIF.

ARTHUR HICE
CONCERT PIANIST
Studios: 531 Stelway Hall, New York (Mondays)
311 E. 23rd St., Philadelphia
For full particulars, apply
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York

VINCENT V.
HUBBARD
Successor to Arthur J. Hubbard
First assistant Dr. George L. Dwyer
246 Huntington Ave., Boston, Mass.

HART HOUSE STRING QUARTET SEASON 1930-31
Recital Management
ARTHUR JUDSON
Steinway Bldg., New York

MME. CLEMENTINE DE VERE ROMUALDO SAPIO
VOCAL STUDIOS
Voice Development, Style, Repertoire
109 RIVERSIDE DR., NEW YORK
Telephone: Endicott 8066

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
VOCAL ART SCIENCE
Vanderbilt Studios:
15 E. 35th St., New York
Caledonia 5497

LILYAN THOMPSON
CONTRALTO
Concerts - Recitals - Oratorio
Mgt. Harry & Arthur Culbertson
33 W. 42nd St., New York City

DOROTHY GORDON
CONCERTS FOR
YOUNG PEOPLE
Management RICHARD COPLEY
10 East 43rd St., New York, N. Y.

Race Divine
MEZZO-SOPRANO
METROPOLITAN
OPERA COMPANY

WILLEM DURIEUX
Excl. Mgt. Annie Friedberg 'Cellist Fisk Bldg., New York

SALVATORE AVITABILE
VOCAL TEACHER
Special Rate for Exceptional Voices
Metropolitan Opera House Studios
Tel. Pennsylvania 2634-2061

New York Concerts and Recitals

(Continued from page 47)

good quality and there was a vivid sense of enjoyment which contributed to the musical effect as well.

Miss Case won loud approval from the audience and from the chorus on the stage, to whom she sang one number, directly, in pieces by Handel, Bach and Weckerlin as well as a Swedish folk number. Carroll Hollister played her accompaniments.

Philips Conducts Chorus

Refreshing and stimulating was the concert on the evening of April 29 at the Town Hall of the Advertising Club Singers under the baton of Arthur Judson Philips, who has been conducting it since 1925. There was a fine sincerity about the work of these men. They sang old English and Irish airs in brisk arrangements by Whittaker, Vaughan Williams, Forsyth and Lefebvre, humorous choruses by Ralph Baldwin, Wick and Bartholomew, Schubert's "Who Is Sylvia?", the Harling arrangement of the Negro "The Crucifixion," Gibson's "Little Red Drum" and A. Walter Kramer's "The Great Awakening." There was a splendid balance of tone and the attacks and releases were sharp and clean. Mr. Philips has trained his singers well and richly deserved the applause after every item. Mr. Kramer presided at the piano in "The Great Awakening," which was encored.

Emerson Carroll, tenor, a club member, sang songs by Kramer and Campbell-Tipton excellently and was obliged to add an extra.

The Brahms Quartette, the charming Misses Banks, Cox, Summers and Markey, won their hearers in two groups of Geni Sadero Italian songs and Taylor arrangements of Fauré's "Les Berceaux" and the Belgian folk-tune, "La Boiteuse." Later they scored again in old English pieces and songs by Dvorak and Spross. Their ensemble was delightful and encores were demanded after each group.

Fred Shattuck was the club's able accompanist, as well as assisting organist in the Kramer song. Byron E. Hughes played the Brahms Quartette's accompaniments skillfully.

Columbia University Chorus

The Columbia University Chorus, conducted by Dr. Walter Henry Hall, gave a finished performance of Sir Edward Elgar's cantata "King Olaf" with orchestral accompaniment in Carnegie Hall on the evening of April 30. The soloists, Sue Harvard, soprano, Dan Beddoe, tenor, and Norman Joliffe, baritone, were all in splendid voice, adding immeasurably to the effectiveness of the presentation. The program included a Bach chorale, T. Tertius Noble's "Fierce Was the Wild Billow," sung by the Sunday Afternoon Choir, and the Hallelujah Chorus from Handel's "Messiah." Mr. Beddoe, celebrated veteran of the oratorio stage, amazed and delighted his hearers by the freshness and robustness of his voice in his solos in the Saga and in the aria, "The Sorrows of Death" from Mendelssohn's "Hymn of Praise." Charles H. Doersam presided at the organ.

Vincent Mattina, Baritone

In recital in the Carnegie Chamber Music Hall on the evening of April 30, Vincent Mattina, baritone, sang with a smooth, agreeable voice Italian opera arias and songs and salon pieces in Spanish and English. There were airs from Mozart, Rossini and Verdi, and songs by MacDowell, Margetson and Bibb. With May Ferber, the artist gave duets from "Rigoletto." Edna Sheppard was the piano accompanist. Doris Kurkland, assisting artist, played piano solos.

The audience was interested and enthusiastic.

Malda Fani, Soprano

Using her pleasant voice with intelligence, and displaying a fine interpretative sense, Malda Fani, soprano, sang at the Barbizon on the evening of April 30. Her program included numbers by Mozart and Paisiello, two eighteenth century French songs, more modern Italian, Spanish and American numbers and a final group of Mexican songs. Helene Tardival was the piano accompanist. The audience, which filled the small hall, was enthusiastic in its reception of the artist.

Arthur F. Hunt, Tenor

A program of songs in four languages was presented by Arthur F. Hunt, tenor, in a recital in the Engineering Auditorium on the evening of May 1. Early Italian numbers by Caciini and Lotti, the recitative "Deeper and Deeper Still" and the air "Waft Her, Angels," from Handel's "Jephtha," German songs by Haile, Brahms, Schubert and Wolf, French numbers by Fontenailles, Massenet and Saint-Saëns, and a final group by Ferrata, Campbell-Tipton and Rachmaninoff comprised the printed list. The singer's musicianship was always in evidence and contributed to the pleasure with which the audience heard his lyric voice. He was accompanied by Charlotte Hinsch.

Leopoldo Gutierrez, Baritone

Leopoldo Gutierrez, Chilean baritone, appeared in recital on the evening of May 2 in the Carnegie Chamber Music Hall. The accomplished and agreeable singer was especially successful in songs of the South American locale, including arias from two Brazilian operas, "Il Guarany," by Gomes, and "O Contractador dos Diamantes," by Mignone. His program included Italian, German, French and English groups. He had fine assistance from his accompanist, Irene Hampton, who also played several piano solos.

Down Town Glee Club

The Down Town Glee Club gave its annual spring concert in Carnegie Hall on the evening of May 2, Channing Lefebvre conducting. The chorus sang with fine tone and spirit a well-chosen program. The accompaniment was provided by an orchestra of fifty for most of the numbers, and by George Mead at the piano for the rest. Among the most interesting pieces were a Wagner chorus, "An die Kunst," Mr. Lefebvre's "Battle Chant of the Janissaries," and Philip James's "The Victory Riders." John MacElroy, Henry Thompson and Walter Schiller sang trios from "The Mikado" and "Ruddigore," and numbers by Palestrina, Morley, Schumann, Forsyth, Strauss and Clokey made up the rest of the program.

Mount Saint Vincent Glee Club

Young women of the glee club and orchestra of the College of Mount Saint Vincent appeared in the Town Hall on the evening of May 2. S. Constantino Yon, one of their conductors, gave "Christus Resurrexit," by Ravanello, as a prelude to the recital, and accompanied at the organ in several numbers. Three and four part choruses, Christmas carols and a cappella madrigals, by Bossi, Lotti, Schubert, Nevins, Deems Taylor and Percy Fletcher, were included in the program, with part of a cantata by Nicola A. Montani, the second conductor, as one of the most interesting numbers. Louise Slattery conducted the orchestra in works by Schumann and Mendelssohn. Margaret O'Hare, with Teresa Donohue supplying the obligato, sang the Lullaby from Godard's "Jocelyn."

The Vassar College Choir

The Vassar College Choir, E. Harold Geer, conductor, gave its first New York concert in the Town Hall on the evening of May 3. Its program began

with classics by Palestrina and Bach which Mr. Geer and George C. Gow had arranged for women's choruses. The conductor was also represented by a Christmas carol and Mr. Gow by an Easter carol. Other carols, numbers new to the city, by Herbert Howells, Ernest Walker and Harold E. Darke, and a French group were presented. Ednah Geer, soprano, was cordially received as soloist in a number by Roger-Ducasse. Rachel B. Pierce and Katherine Stenger were the accompanying organist and pianist. Mr. Geer played as an organ solo, Franck's Chorale in A Minor.

La Americana, Dancer

Mary Elizabeth Gleason, of Cleveland, under the stage name "La Americana," which she has used in Spain, gave a spirited recital of Spanish dances in the President Theatre on the evening of May 4 for the benefit of the Finch School Day Nursery. Her choreography was arranged to music by Granados, Guerrero, Romero and Vivas, and to native folk tunes. An assisting artist, billed simply as Mr. Guzmán, was a suitable partner in a "Fado," an Argentine Tango, and a Mexican Jarabe, and gave a Gaucho dance as a solo. Two groups of songs were presented as vocal interludes by Mr. Cordellat. Piano accompaniments were played by Milford Snell.

Grand Street Settlement Concert

The Grand Street Settlement Orchestra, Max Weinstein, conductor, gave a concert at the Neighborhood Playhouse on Sunday evening, May 4, assisted by Louise Bavé, soprano, Floyd Townsly, tenor, Harold Feldman, violinist, and Editha Messer, accompanist.

Mr. Weinstein's real gifts as a conductor were demonstrated in Beethoven's "Egmont" Overture, Haydn's "Military" Symphony, and Ippolitoff-Ivanoff's "Caucasian Sketches," his players responding well to his wishes. There were ovations for both singers, Miss Bavé winning her audience in songs by Donaudy, Giannini, Campbell-Tipton and Strauss with brilliant quality, Mr. Townsly delivering with excellent effect Strauss, Schumann, Duparc and Horsman songs. There were encores for both. Mrs. Messer played the accompaniments with genuine distinction, technically and musically. Mr. Feldman played the first and second movements of the Glazounoff Concerto.

Haarlem Philharmonic Closes Season

The Haarlem Philharmonic Society gave the fifth and final concert of the season at the Hotel Astor on the morning of April 24. Frances Alda, soprano, formerly of the Metropolitan Opera, and Richard Bonelli, baritone, of the Chicago Civic Opera, were the artists and sang favorite arias and lyrics.

Philharmonic Hailed in Paris Debut

(Continued from page 3)

tempo, the performance wove a particularly enchanting spell.

The fact that French music figured liberally on the second bill was greeted with satisfaction. Debussy's "La Mer" had an iridescent and tonally superb performance, which summoned before the imagination every aspect of the changing sea. Cheers mingled with applause after the playing. Haydn's Symphony in D, known as the "Clock," was done with a smooth virtuosity and sparkling gaiety. The novelty of the program was Pizzetti's "Rondo Veneziano," a first hearing for Paris. It was given a favorable reception, especially as regards the fine performance, which brought out all its atmospheric charm. The Prelude to "Meistersinger" was given as a final number.

The audience at the first concert included the American Ambassador and Mrs. Edge; Eugene Lautier, Minister of Fine Arts, representing the Government; and many persons well known in the American colony, besides a formidable array of notables in French music. At the second concert, besides M. Ravel, were noted such celebrities of music and the stage as Ganna Walska, Eva Gauthier, Eugene O'Neill, James Joyce, Pola Negri and others. After the final concert the audience remained to pay homage to the orchestra and conductor.

The possibility of a third concert after the orchestra's return from other Continental cities has been discussed. The orchestra left immediately after the second concert for Zurich, where a concert was scheduled for May 5.

J. de V.

Maganini Compositions Heard

A program of compositions by Quinto Maganini was presented in the Home-making Centre, Grand Central Palace, on the evening of April 23, by Kennedy Freeman, pianist; Charles Premmac, tenor, and the composer himself, who is a flutist. An ingenious Suite for piano and flute, with its four movements labelled "4 A.M.," "6 A.M.," "8 P.M." and "10 P.M.," played without pause, was followed by a "Sylvan" Sonata for piano. Three songs and a group of shorter pieces for piano were also given.

MARIANNE KNEISEL STRING QUARTET

Marianne Kneisel.....First Violin
Marie Van den Broeck.....Second Violin
Della Posner.....Viola
Katherine Fletcher.....Violoncello

NOW BOOKING SEASON 1930-1931
CONCERT MANAGEMENT VERA BULL HULL, Steinway Building, New York City

NATHAN ENSEMBLE CONCERTANTE

Morris Nathan
Director

"... Excellent team work... Individual talent..."—New York Telegram.
PROGRAMS OF UNUSUAL PRESENTATIONS—RARE NOVELTIES
STANDARD BOOKING OFFICE, 17 East 42nd Street, New York

JEAN TESLOF

BARITONE

VICTOR AND COLUMBIA RECORDS
Studio—736 West End Avenue,
New York City
Tel. Riverside 3222

MME CLAY-KÜZDÖ

VOICE SPECIALIST

Five recent consecutive years in France
and Italy—Teaching and coaching
with leading masters
Auditions without charge
21 West 95th St., N. Y. C.
Tel. Riverside 0141

JURIEN HOEKSTRA

Baritone

Per. Rep. IRENE WILLIAMS, 64 E. Lake St., Chicago

HERTZ IS HONORED IN SAN FRANCISCO

Final Tributes Paid to Retiring Conductor at Banquet

SAN FRANCISCO, May 5.—Eleven thousand persons crowded into the Civic Auditorium on April 15 to participate in the municipality's farewell to Alfred Hertz, the fourth of a series given him. It was the final concert in the municipal series, and the soloist was Yehudi Menuhin, who made his debut with the Hertz orchestra five years ago. Nothing had been left undone to make this concert a momentous one. The management had supplied impressive souvenir programs; the stage was lavishly decorated. The members of the orchestra presented their leader with a laurel wreath, honoring him with a tusch and playing "Auld Lang Syne."

Mayor Presents City's Gift

Following a magnificent performance of Brahms's first Symphony, Mayor Rolph appeared upon the stage, interrupting the ovation, to present Mr. Hertz with a certificate conferring upon him honorary citizenship. It was offered as a token of "appreciation of the conductor's fifteen years of service as leader and teacher of the finer things." Mayor Rolph also presented him with a laurel wreath in the name of the Board of Supervisors.

In reply, Mr. Hertz assured the donors that nothing would give him greater happiness than honorary citizenship in his beloved San Francisco, the city that he and Mrs. Hertz will always call "home." Florence Cameron made a brief speech in behalf of the public school children of San Francisco, presented the conductor with an armful of purple tulips, and was thanked with a kiss. Other floral tributes, including a magnificent basket from the Municipal Chorus, were carried to the platform by ushers.

The second half of the program was devoted to Brahms's Violin Concerto in D Major. Yehudi gave the solo part an ideal interpretation, imbuing it with tonal and spiritual beauty. He, too, won a kiss from the veteran conductor—somewhat to his embarrassment!

Leaving the stage for the last time, Mr. Hertz shook hands with each member of the orchestra as he passed, smiling and happy in the knowledge that, in his fifteen years' labor here, he has stimulated the public's appreciation of music. Even five years ago an all-Brahms program such as that given at this concert would have been unthinkable in connection with a municipal symphony concert in San Francisco.

The program over, throngs crowded up the aisles to demand encores from Yehudi, who came back, violin in hand, to play more numbers, while Concertmaster Piastro turned pages for the boy's accompanist.

Among the encores, all of which were impeccably played, was Louis Persinger's arrangement of Dvorak's "Songs My Mother Taught Me," which Yehudi played at his very first concert here some five years ago.

Notables Attend Banquet

The last of the series of farewells to Mr. Hertz was a banquet given in honor of the conductor and his wife by the Musicians' Club of San Francisco and its Women's Auxiliary. Some 400 persons gathered in the Gold Ball-

Coast City Hears Young Artists

SAN FRANCISCO, May 5.—And still they come! This city seems destined to become known as the birthplace of prodigies.

Grisha Goluboff, a seven and a half-year-old violinist, pupil and protégé of Mishel Piastro, made his initial bow as soloist with the San Francisco Symphony at the concluding concert in the Young People's Concert series, playing the first movement of the Mendelssohn Concerto recently.

The young artist appeared again at a semi-private recital given in the Italian Room of the Hotel St. Francis on April 14, in a benefit sponsored by a group of art patrons. With Mr. Piastro at the piano, he played the Pugnani-Kreisler Prelude and Allegro, the Mendelssohn Concerto, the Francoeur-Kreisler Sicilienne and Rigaudon, Mr. Piastro's arrangement of Grieg's "Lonely Wanderer" and Wieniawski's Scherzo Tarentelle, and encores. The lad showed complete mastery of his bow and left-hand dexterity equal to the program he presented.

On April 20 he was soloist with the Los Angeles Philharmonic, a signal honor which marks the recognition of his unusual gifts.

A second young artist about to be heard is Harry Cykman, also seven and one-half years old, and a pupil of Sigmond Rader. He will appear in recital on May 20 under the management of Alice Seckels. His program includes the Bruch Concerto in G Minor and Handel's Sonata in A Major, besides many shorter works. He impressed Efrem Zimbalist so much in an audition last fall that he at once gave the lad a scholarship in his class at Curtis In-

stitutute. The boy is a third cousin of Anton Rubinstein.

MARJORY M. FISHER

EMPORIA HAS FESTIVAL

Minneapolis Symphony, Soloists and Chorus Heard in Five Events

EMPORIA, KAN., May 5.—The sixteenth annual Spring Music Festival at the College of Emporia concluded on Sunday afternoon, April 27, with a presentation of Handel's "Messiah" by the College of Emporia Vesper Chorus. Daniel A. Hirschler, dean of the school of music, conducted. Other features of this year's festival were a recital by Judson House, tenor, and a matinee performance by the Minneapolis Symphony, Henri Verbrugghen, conductor.

The climax of the festival was reached on Thursday evening, April 24, when the Vesper Chorus, accompanied by the Minneapolis Symphony and led by Dean Hirschler, presented "Samson and Delilah" by Saint-Saëns.

The soloists included Mr. House as a fine Samson and Mrs. Raymond Havens, Kansas City contralto, who gave a dramatic portrayal of the role of Delilah. Other soloists were Marshall Bryant, who sang the roles of Abimelech and the High Priest, and Lloyd C. Bender as the old Hebrew. Mr. Bender is a member of the faculty.

In "Messiah," given by the Vesper Chorus, accompanied by the College orchestra, and led by Mr. Hirschler, the soloists were Rose Swift Bender, soprano; Pearl Elaine Pickens, contralto; Edwin J. Lewis, tenor, and Lloyd Christian Bender, baritone.

PICKERNELL ARTISTS HEARD

Singers Give Musical Programs with Success Here and Abroad

George Morgan, baritone, recently had an enthusiastic reception in his recital in Berlin. He will be heard in Austria, Denmark, Sweden, Norway, England, Holland and probably conclude his European tour with a Paris recital.

Edna Thomas was heard in a program of Negro spirituals, Creole songs and street cries at the Booth Theatre, New York, on Easter Sunday night. She donated her services in a Southern program in aid of St. Mark's Methodist Episcopal Church of New York. She has been already booked for recitals next season in New York, Pittsburgh, Grand Rapids and other cities.

John Barnes Wells, tenor, has been very busy fulfilling concert engagements, having recently appeared in Bronxville on the Community Series, in Philadelphia for the East Pennsylvania Rotary Club Convention, and the Neighborhood Club of New York. He is also known as a composer of songs. Mr. Wells announces three new works, published by the Boston Music Company: "Together and Alone," "Feelin' Weary," and "I Don't Want to Stay Here No Longer," the latter a Negro spiritual.

Malda Fani, Italian soprano, recently appeared at the annual reception and musicale given by the Princeton Club; for the Charia Club of New York at the Hotel Astor, and in recital at the Barbizon.

All these artists are under the management of Harriet Steel Pickernell.

Novelties Listed for Ravinia

(Continued from page 3)

portrayal of Rautendelein in "The Sunken Bell."

Gennaro Papi, Louis Hasselmans and Wilfrid Pelletier return as principal conductors, Eric De Lamarter as concert conductor, and Franco Autori as assistant conductor. Ruth Page will come from Moscow to be the premiere danseuse, and Blake Scott from Eva Le Gallienne's company in New York as premier danseur. Giacomo Spadoni will be chorus master and Desire Defrere, stage director.

The series of national concerts will again be given on Sunday afternoons throughout the season, and the children's concerts on Thursday afternoon under the auspices of the Ravinia Opera Club. The Chicago Symphony will play both opera scores and concert programs.

The complete list of operas from which the repertoire will be selected, follows:

Novelties and revivals: "Anima Allegra," "L'Amico Fritz," "The Sunken Bell," "Le Chemineau," "L'Elisir d'Amore," "L'Heure Espagnole," "Les Huguenots" (in part), "La Navarraise," "La Rondine," "La Vida Breve," "Mignon," "The Bartered Bride" (in German), "The Secret of Suzanne."

Standard repertoire: "Aida," "Andrea Chenier," "Ballo in Maschera," "The Barber of Seville," "Carmen," "Cavalleria Rusticana," "Don Pasquale," "Faust," "Fedora," "Fra Diavolo," "Il Trovatore," "La Bohème," "La Juive," "L'Amore Dei Tre Re," "Lohengrin," "Louise," "Lucia," "Madame Butterfly," "Manon" (Masset), "Manon Lescaut," "Marouf," "Martha," "Pagliacci," "Rigoletto," "Romeo and Juliet," "Samson and Delilah," "Tales of Hoffman," "Thais," "La Tosca," "La Traviata."

Max Jacobs Appointed Conductor of Young Men's Symphony

The appointment of Max Jacobs as conductor of the Young Men's Symphony Orchestra of New York, succeeding the late Paul Henneberg, was announced recently by the officers of the organization. Mr. Jacobs formerly conducted the New York Orchestral Society and the New York Chamber Symphony. The orchestra, founded to give young musicians an opportunity to play the classics, will open its twenty-eighth season on the morning of Oct. 5, with a rehearsal at the Yorkville Casino.

Allan Jones to Make Boston Debut

Allan Jones will make his Boston debut on Sunday afternoon, May 25, at Jordan Hall, under the auspices of the Aristos Club. Another engagement for the popular young tenor this month will be at the Spartanburg, S. C., Music Festival on May 13 and 14.

Light Used to Produce New Sounds

An instrument for the production of entirely new musical sounds by means of light rays has been developed at the Massachusetts Institute of Technology. Its construction was undertaken at the request of Du Val R. Goldthwaite, a music patron, who conceived the idea for evolving sounds not obtainable on any existing instruments. Prof. Arthur C. Hardy and Sherwood F. Brown of the Department of Physics are responsible for the development of the invention. It is played in the manner of a piano, and can reproduce sounds of most existing instruments as well as create new sounds.

Gift of Baton

The Standard Oil Company, which has been broadcasting concerts by the orchestra, sent a magnificent baton to Mr. Hertz. The Musicians' Club, through Homer Henley, presented to the conductor a leather cigar case and an honorary life membership in the Club. A pair of diamond-studded cuff links was among the gifts to the admired leader. MARJORY M. FISHER